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SATURDAY, MAY 28, 1881.

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## LITERATURE

*The New Testament of our Lord and Saviour Jesus Christ, translated out of the Greek: being the Version set forth A.D. 1611 compared with the most ancient Authorities and revised A.D. 1881.* (Cambridge, University Press.)

THE deliberations and proceedings of Convocation, whether of Canterbury or York, are not looked upon with universal favour. Their history is not edifying. Their treatment of Samuel Clarke and Whiston, not to speak of their conduct towards a distinguished Churchman in our own day, is not a pleasant subject for remembrance. When they have set themselves up as the guardians of the purity of the faith they have by no means shown to advantage. But the project of revising the English translation of the Bible, which originated with the Convocation of Canterbury some ten years ago, was commendable. When Parliament refused to issue a Royal Commission, some dignitaries of the Established Church took up the project and put it into practical shape.

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years of labour over the formation of a new text and evinced an aptitude for the work should have enabled the company of revisers to dispense at once with text-formation. As it is, they have not constructed a text equal in value or excellence to that made by any one of the prominent critical editors since Griesbach and Matthæi.

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The reader who takes up the work will be immediately struck with the many improvements it presents. The result of ten years' revision and re-revision, conducted by more than two dozen individuals, could hardly be

other than emendation. One of these improvements is in 2 Timothy iii. 16, "Every scripture inspired of God is also profitable," &c. Again, in Luke ii. 2, "This was the first enrolment made when Quirinius was governor of Syria," the correct rendering appears.

Notwithstanding the many excellences of the revised Testament, the result of careful and minute effort, it is impossible to assign it a very high standard of eminence or accuracy. In text, translation, and margin it is capable of improvement in various directions. There are needless changes, such as "bring us not into temptation" in the Lord's prayer; "hell of fire" for *hell fire*; "guard yourselves from idols"; "my little children"; "gained by the behaviour," &c., for *won*; "I hold not my life of any account as dear unto myself"; "make ye no ado"; "prolonged his speech until midnight"; "at the mouth of two or three witnesses" (a translation of *ἐν*).

There are right readings and also right renderings which are not in the text. Examples of the former occur in Mark i. 1, where "the Son of God" should be omitted, and in Rev. xii. 17, where "and he stood" is read for *I stood*. Of the latter we may refer to 2 Timothy ii. 26, where the obscure clause occurs, "having been taken captive by the Lord's servant unto the will of God"; to John iii. 3, "born anew," for *from above*; and to Matthew vi. 27, "stature," for *age*. In Colossians ii. 18 "dwelling in" is not exact, neither is the marginal rendering, "taking his stand upon." The marginal and textual renderings should often change places, as in the case of "devils" (text), "demons" (margin), and "Comforter" (text), "Advocate" (margin). In Colossians ii. 15 both text and margin are capable of correction.

The prepositions might have been used more consistently. When *διὰ* relates to prophecy it is translated both by *by* and *through*, chiefly the former. In Matthew i. 22 it is *through*; in ii. 5 by *through*. *Through* should stand in all such cases. The division into paragraphs is susceptible of improvement in different places. Thus in the second chapter of the Epistle to the Colossians the first fifteen verses should run together, without the sixth and seventh being put into a short paragraph. Several instances of neglect occur in italicizing English words which have no equivalents in Greek; for example, "having blotted out the bond written in ordinances that was against us" (Colossians ii. 14), where *written* is supplied.

It is impossible to congratulate the translators on their treatment of the difficult passage in Philippians ii. 6. The rendering of it is not accurate; and the marginal annotation, "being originally," assigned to the Greek *ἐν μορφῇ*, is surely wrong. The laboured notes of Bishop Lightfoot fail to make out this meaning. Nor is the version of Hebrews xi. 1 altogether happy, though it is important to put forth the sacred writer's definition of faith as accurately as possible. "The proving of things not seen" fails to hit the exact sense of the Greek word, which occurs elsewhere only in 2 Timothy iii. 16. Though the Vulgate has *argumentum*, i.e. proof, conviction is nearer the true meaning. The definite article, too, should be absent from the nouns *assurance* and *proving*. The marginal rendering, "test," for the latter, is

no better than itself. The textual rendering of 1 Thess. iv. 14, "Them also that are fallen asleep in Jesus will God bring with him," is unsuited to the original; but the margin exhibits the true sense. Neither is the punctuation of Romans ix. 5 to be approved. Lachmann and Tischendorf properly put a full stop after *κατὰ σάρκα*. The latter's critical note, giving all the evidence fairly, is a contrast to the corresponding note in Dr. Tregelles's edition, where dogmatic prepossession is betrayed. The ordinary reading of Acts xx. 28 is retained, probably because the two oldest MSS. have it. Notwithstanding these external witnesses, the reading "church of the Lord," adopted by Griesbach, Lachmann, and Tischendorf, is preferable. Much, indeed, has been written to show that "the church of God" should be considered the original, and "the church of the Lord" a derivative; but "the blood of God" is a strange expression in the mouth either of St. Paul or St. Luke, and savours of a later time. The notes of De Wette and Tischendorf are conclusive on behalf of "church of the Lord."

Several of the recommendations of the American Committee might have been adopted with advantage. The general excellence of the suggestions of the American revisers is undoubted, and they ought not to have been so often neglected.

Judged from the scholar's point of view, the version is superior to the old one because it follows a better text and corrects many inaccurate renderings. What is most obvious is the small amount of material change. A conservative spirit pervades it. Perhaps this was a prudent measure on the whole, when we consider the sensitive orthodoxy of the English Church, or rather of those members whose influence was paramount among the revisers at the beginning, middle, and end. But might not one scholar of proved competence belonging to that same Church have done as much within ten years? Probably, indeed, he would have thought it waste of time to spend those years on the homœopathic revision of a venerable translation. Yet the volume, with all its shortcomings, will do good, exorcizing from the minds of many simple people the notion that the old version is infallibly inspired. It is a step in advance, preparing the way for a new and independent translation from another critical Greek text.

The work goes forth amid public fears and hopes, though strong ground exists for neither. It need not disturb the timid, for it will not unsettle their cherished beliefs. It has no necessary connexion with the establishment of any dogmatic system, nor will it further any. The spirit of fair scholarship permeates the volume, although a dogmatic leaning may be detected in a few places, and even honest men are not exempt from unconscious bias. Besides, translation is distinct from interpretation. Revision of an old revision is of small moment in comparison with a right understanding of the sacred record; and the latter is the desideratum of the day.

*Seventy Sonnets of Camoëns.* Translated by J. J. Aubertin. (C. Kegan Paul & Co.)

WORDSWORTH, in the well-known sonnet in which he enumerates the greatest sonnet-

writers of Italy and England, adds a Portuguese name to theirs, and bids us remember to the sonnet's praise that

With it Camoëns soothed an exile's grief.

Now these words bring no recollection of beauty before most English minds, for Portuguese is little studied in our country—strangely little, considering the early and intimate connexion of England with Portugal—and few of Camoëns's sonnets have been as yet rendered into English, and those few with no scrupulous fidelity to the original. Mr. Aubertin, the translator of the 'Lusiads,' has, however, come forward to supply the deficiency to some extent by presenting a translation of seventy of those three hundred and fifty-two sonnets of Camoëns, a complete version of which, along with one of his odes and of his imitations of the Italian canzone, sestina, and octaves, he in his preface bids us expect from the pen of Capt. Burton.

The work of translation, always hazardous, is doubly so when it deals with the sonnets of the two great Southern peninsulas. Their interest seldom depends, like Milton's, on a thought which would sound grand in any language, but usually on pretty poetic fancies which, when expressed in our rougher tongue, droop like flowers transplanted to an uncongenial soil. Their rhymes are, with very rare exceptions, double, whereas the staple of English rhyme is monosyllabic; and though Mr. Aubertin's occasional introduction of two-syllable rhymes excites a wish in his reader's mind for more of them, yet it would be unfair to blame him for not following his Southern model more closely than Milton did his. He has generally followed Milton likewise in conforming the structure of his sonnet to the Petrarchan type, which is that of Camoëns, with its rigorous exclusion of more than two rhymes for the first eight lines, and its varied interlacing of the last six. Nor does it seem that, on the few occasions when he has allowed himself to deviate from this, he has gained any advantage for the sake of which it was worth while incurring the charge of unfaithfulness to his author. And yet whoever considers the paucity of English, as compared with the rich abundance of Portuguese, similar terminations of words, will see at once how limitations which might to Camoëns be as chains of gold may to his translator have proved as fetters of iron. Bearing all this in mind, readers who may hastily conclude, from glancing at Mr. Aubertin's versions, that the Portuguese verses on his opposite pages are not worth studying, should remember that they might have despised many flowers which they now prize greatly, had they first been presented to them only as dried specimens. And if on more careful survey they should here find the colour well preserved, and even some of the scent remaining, they should give the praise due to any measure of success attained in so difficult an undertaking. That measure may easily be increased by Mr. Aubertin in a new edition if he will get rid here and there of a defective rhyme, and take pains to make his meaning clear in places where it now is doubtful. One or two small blemishes might easily be removed, such as the semi-burlesque word "lachrymose" in Sonnet 165, "The Procris" in 183, and the misprint of "Clicia" in Sonnet 161 for the original of the sun-

flower, Clytia. "Cynosure" is too favourite a word with Mr. Aubertin, and he uses it rather recklessly, without much recollection of its derivation. It also seems right to protest against his transplanting the roses, which in Camoëns's forty-fifth sonnet bloom on Daliana's face, to her brow, where they could have been no ornament.

As a sample of lines which do not tell their own story plainly enough, as those of Camoëns always do, the opening of his twelfth sonnet, on a brave young warrior, may be referred to:—

In blossom thou wast snatched, but newly grown,  
Ah! Don Antonio, by too harsh a blow,  
Where by the arm of valour thou didst show  
The memory of the ancients overthrown.

"Where thy strong arm was making the fame of the ancients forgotten," says the original with very superior clearness. In the sonnet in which Camoëns tells how he fell in love with Catharina de Athaide (as Petrarch did with Laura) in a church on Good Friday, it is surely reverential pity for the Passion which the poet means to express when he says that all souls were made sad:—

Pela piedade do Feitor Divino;  
and so Mr. Aubertin's

Owning the mercy of their Lord Divine  
is not precise enough.

Pitying their Maker's sorrows all divine would come nearer to the sense. Camoëns, like Petrarch again, became doubly eloquent in her praise after death had taken the beloved object from his sight. A sonnet of this class, the 338th, has been sorely maltreated by Mr. Aubertin. It would be an injustice to him to quote it when he nearly always does so much better, but it would be pleasant to see it remodelled. Its last line,

Through hours that grief the longer still delays,  
is quite incorrect. Grief delays the end of hours, *i.e.*, makes them seem longer; but this, though Mr. Aubertin's meaning, is not at all what his words express. The seventy-sixth sonnet, in which Camoëns is mourning for his lost love in his prison at Goa, runs smoothly in Mr. Aubertin's version:—

Oh! but the little bird to accompany,  
That o'er those verdant meadows now hath flown,  
Who, having lost a joy it called its own,  
No longer knows what is felicity;  
Oh! but from those around me now to flee;  
My griefs she then might aid me to bemoan,  
My neighbour and companion she alone,  
I aiding her, wherein she mourns with me.  
Blest bird! to whom, if e'en no second mate  
Nature will grant the lost one to supply,  
She grants at least a choice of scene to mourn;  
But hapless he whom, far away, his fate  
Denies e'en air enough to breathe a sigh,  
Denies, in fine, the world, and leaves forlorn!

In this sonnet, as generally, Mr. Aubertin has carefully preserved the emphatic repetition of a word, here in the last two lines, which is a favourite resource of Camoëns. He has also succeeded well on the whole with the quaint but fine sonnet on King John III. of Portugal, though he has attenuated Camoëns's characteristic benediction and prayer, that the earth may lie as light on the warrior king as his arm weighed heavily on the Moor, by the needless word "sealed"—worse than needless for his sense, but fatally needed by his rhyme. Camoëns's 108th sonnet contains his pathetic farewell to the Tagus, thus rendered:—

Waters of gentle Tagus, calmly flowing  
Through those green fields ye freshen as ye flow,  
On flocks and herds, plants, flowers, all things that  
grow,



On shepherds and on nymphs, delight bestowing:  
I know not, ah! sweet streams, despair of knowing,  
When I shall come again; for as I go,  
And ponder why, ye fill me with such woe,  
That in my heart a deep distrust is growing.  
The Fates have e'en decreed this sad adieu,  
Aiming to change my joys into despair,  
This sad adieu that weighs upon my years:  
Of them complaining, yearning after you,  
With sighs I shall invade some distant air,  
And trouble other waters with my tears.

Here the double rhyme makes its presence pleasantly felt four times, although a fastidious ear may object to the similar vowel sound echoing the first in the second and following lines. But, for once, Mr. Aubertin has missed an emphatic repetition, the "naõ sei, naõ sei," of his original in the fifth line, and his eighth line lacks clearness. Greater precision would be attained by reading:—

Not knowing, ah! sweet waters, I, not knowing  
When I shall see you more, from you must go,  
And how I leave you fills my heart with woe,  
My hopes of coming back to you o'erthrowing;

but then an awkward echo would be produced to remind some readers of Cicero's unlucky "O fortunatam natam." Perhaps in Mr. Aubertin's second edition he may steer cleverly between the Scylla of his own version and the Charybdis of the proposed emendation. A trifling change at the end of the forty-third sonnet would be a more unalloyed gain. It is very good as it stands:—

The swan, when feeling that its hour is o'er,  
And that the moment 's come when it must die,  
Lifts saddest voice and sweetest harmony  
Along the lone and solitary shore:  
Desires its life prolonged a little more,  
And leaving its existence with a sigh,  
And fondest longing of a last good-bye,  
Doth this sad journey's coming close deplore.  
E'en thus, my Fair, when I was doomed to see  
The mournful end that all my loves befell,  
While on the last remaining point I strove,  
With all my sweetest song and harmony  
Upon thy cold unkindness did I dwell,  
On all thy treacherous faith and on my love.

But

And sang thy treacherous faith and all my love  
is required by the Portuguese.

Only people who have themselves translated sonnets can measure the difficulties which, as has been said, beset an undertaking like Mr. Aubertin's. Those who have done so will be indulgent to partial failures, and ready to admire even partial successes, knowing well how very nearly unattainable is complete success in this matter.

It is, of course, a fair question whether under these conditions the rendering of foreign sonnets into English is the best way of employing poetic faculty, a question likely to receive various answers in various cases. Mr. Aubertin's spirited version of Goethe's 'Erl King,' near the end of this volume, may lead some readers to wish that he would rather turn his attention to freer styles of verse in languages nearer akin to the English. But, whatever he may advise for the future, the most fastidious critic will not refuse a favourable sentence to much of Mr. Aubertin's work, or fail to think the further time and trouble well spent which might make his existing versions yet better representations than they are already to the English reader of the gaiety and the pathos of the sweet Portuguese poet.

*A Collection of Gaelic Proverbs and Familiar Phrases, based on Macintosh's Collection. Edited by Alex. Nicolson, M.A., LL.D. (Edinburgh, MacLachlan & Stewart.)*

THE edition of Macintosh on which the present one is based was published at Edinburgh in 1785, and consisted of 1,305 proverbs or familiar phrases; a second edition, in which the number was brought up to 1,538, was edited after Macintosh's death by Alexander Campbell, who was ill qualified for the task as he did not possess the requisite acquaintance with Gaelic. The present editor has more than doubled the number, which now stands at 3,900, and he has prefixed to the book a useful and instructive introduction, the notes being mostly appended to each proverb as it comes. A short appendix, however, gives some additional notes and contains a brief biography of the original compiler. The work has been well done and contains much interesting and amusing reading. It would be impossible to do justice in a short notice to the various themes on which the Highlander has expressed himself in a free and racy fashion, so we shall only subjoin a few specimens that our readers may judge for themselves as to their merit:—

"Twenty-one captains over twenty soldiers. The birds live, though not all hawks. 'It is the bigger of that,' as the wren said when it dropped something in the sea. Big eggs never came from a wren. 'Where art thou, wren?' said the eagle. 'Far above thee,' said the wren (on the eagle's back). Howling is natural to dogs. He is a fine man if you don't ask of him. The wren spreads his feet wide in his own house. The highway is wide and may be trod. You would be a good messenger to send for death. The longest lay will end at last. The old woman is the better of being warmed, but not of being burned. It would be thick water that would wash his face. He sat very awry when he did that. You were born far from the house of good manners. You were not in when sense was being shared. Your grandmother's death is long in your memory. It is a big beast that there is not room for outside. An inch off a man's nose is a great deal. 'There is meat and music here,' as the fox said when he ran away with the bagpipe. You spoiled a dwarf and did not make a man. 'Two will have peace to-night, myself and the white horse,' as the wife said when her husband died. Like the white horse at the mill-door, thinking more than he said. Like the old cow's tail, always last. 'You may be a good man,' as Neil of the Mountain said to the cat, 'but you haven't the face of one.' The sea will settle when it marries. When he thatches his head, he will thatch his house."

Most of the proverbs are carefully compared by the editor with those of other nations, and many others are accompanied by valuable notes, full of interest to the student of folk-lore and archæology. The following is an instance:—

"Fionn or Fingal and his men were laid spell-bound in a cave which no man knew of. At the mouth of the cave hung a horn, which if any man ever should come and blow three times, the spell would be broken, and the Fionn would rise alive and well. A hunter one day, wandering in the mist, came on this cave, saw the horn, and knew what it meant. He looked in and saw the Fionn lying asleep all round the cave. He lifted the horn and blew one blast. He looked in again, and saw that the Fionn had awakened, but lay still with their eyes staring, like those of dead men. He took the horn again, blew another blast, and instantly the Fionn all moved, each resting on his elbow. Terrified at

their aspect, the hunter turned and fled homewards. He told what he had seen, and, accompanied by friends, went to search for the cave. They could not find it, it has never again been found; and so there still sit, each resting on his elbow, waiting for the final blast to rouse them into life, the spell-bound heroes of the old Celtic world."

The volume contains many equally interesting passages, and may be recommended to those who wish to find what traces of the so-called Ossianic legends still linger in Alban. Others would find it useful by reason of the allusions it contains to ghosts, witches, and even to the Bodhbh of Irish mythology, who is here reduced from a war goddess to the state of a merely mischievous female, or, as the editor calls her, a vixen. The saying in which it occurs is very obscure, but well worth citing: "Eadar a' bhaobh's a' bhuarach" ('Twixt the vixen and the cow-fetter'); he gives as a parallel "Betwixt the Devil and the deep sea," adding that "it was a superstitious fancy that if a man got struck by the *bhuarach* he would thenceforth be childless." This is a sort of explanation which only makes one wish for a good deal more, and the book contains many other explanations which produce the same effect. We mention this not as a reproach to the editor, but as an instance of the stimulating character of his collection. Evidently the folk-lore of the Highlands is not yet exhausted, and it is to be hoped that Mr. Nicolson may go on adding to the proverbs and sayings he has now published, and searching for further light on some of those which still need it.

*L'Empire des Tsars et les Russes. Par Anatole Leroy-Beaulieu.—Tome I. Le Pays et les Habitants. (Hachette & Co.)*

ABOUT nine years ago M. Buloz suggested to M. Anatole Leroy-Beaulieu the idea of exploring Russia and of contributing the fruits of his researches to the *Revue des Deux Mondes*. The result has been the series of remarkable essays on 'The Empire of the Tsars' which have since then appeared at intervals in that periodical, and which are now being elaborated into the extensive work of which the first volume is before us. When complete it will prove a storehouse of trustworthy information regarding the great country of which it treats. The present instalment deals with the land and its inhabitants, carefully depicting the physical features of the one and analyzing the moral and social characteristics of the other. The second volume, which is to appear in a few months, will discuss the political institutions of the country and the reforms which his subjects expect from the new emperor. The third will be devoted to the Russian Church and to the numerous religious sects. Some other subjects with which the author has already dealt in the *Revue des Deux Mondes*, such as the foreign policy, the military and naval forces, and the finances of Russia, may perhaps afford material for a supplementary volume. For the patient industry with which he has collected and arranged his information, and for the fairness with which he has treated every vexed question as well as for the clearness with which he has transmitted his impressions, M. Leroy-Beaulieu deserves the highest praise. His 'Empire

des Tsars' will occupy a like place of honour to that accorded to Mr. Mackenzie Wallace's 'Russia,' a work which it equals in its soundness and sincerity.

Just now the most interesting portion of the present volume is the chapter on Nihilism. It forms the concluding part of the third book, which is devoted to "the temperament and national character" of the Russian people. After describing the various elements of which the nation is composed, and tracing the effect produced on the national mind by a constant struggle with nature-forces of which the action is marked by rapid transitions from one extreme to another, M. Leroy-Beaulieu proceeds to show how Nihilism, or what Joseph le Maistre called *Rienisme*, has succeeded in making itself attractive to minds to which its leading ideas might well have been expected to prove singularly antipathetic. He begins by pointing out that in its principle Nihilism is an importation from the West, and that it is in reality "only the Russian form of the negative and revolutionary spirit of the age," although in this Russian form of a wide-spread complaint there are certain peculiarities, due to the circumstances by which the mental constitution of the Russian people has been specially affected. He finds the key to many of the marked contrasts in the Russian temperament in the fact that while the severe and exacting climate of Russia inclines man towards realism, nature also disposes him to mysticism as well as melancholy by its immensity and its poverty, by the boundless extent and monotony of its plains. The Russian revolutionist, he says, while professing to be the most realistic and materialistic of workers, is often a mystic who abandons himself to the wildest dreams. Nominally disdaining all religions, the Nihilists have elevated revolutionary ideas to the position of religious dogmas; for their adherents the fostering of the revolutionary spirit has become "a kind of worship, of which the deaf and insensible god is the people, adored in its degradation; a sort of church of which the bond of union is love for this suffering divinity, the law is hatred of its persecutors." One of the special characteristics of contemporary Russian Nihilism, justly remarks M. Leroy-Beaulieu, is its passionate desire "to go to the people," to address itself to the masses, to identify its interests with theirs. In what other country, he asks, will young men of education and position be found willing to abandon their careers in life in order, by working as artisans, to gain a knowledge of the common people, and to spread their doctrines among the labouring classes? and where else can young women, well born and well bred, be discovered eager to tread the same dreary path, to "simplify" themselves by discarding all that in dress, speech, and manner of life distinguishes the gentle from the simple, with no other end in view than that of gaining the confidence of that suffering humanity with which they so profoundly sympathize, by which they have as yet been so ungraciously received? However repugnant Nihilism may be in its principles, continues M. Leroy-Beaulieu, however ridiculous its pretensions may appear and its attempts odious, yet it has revealed the existence in the Russian character of many great and noble qualities.

"Ce peuple, si souvent accusé de passivité et de torpeur intellectuelle, le nihilisme nous le montre capable d'énergie et d'initiative, capable d'enthousiasme sincère et agissant, capable enfin de dévouement aux idées. A ce point de vue, j'oserais dire que ce triste phénomène fait honneur à la nation qui en souffre."

About a third of the volume is devoted to peasant life, village communities, and the emancipation of the serfs. On all these subjects M. Leroy-Beaulieu speaks with the discretion which comes of fulness of knowledge. His statements may be accepted throughout as trustworthy, and the conclusions at which he arrives are always worthy of at least respectful attention. With the opinions of Russian writers he is remarkably well acquainted, and he treats with perfect impartiality questions as to which a Russian finds it difficult to be quite unbiassed. He is not over-enthusiastic about the material results of the emancipation, recognizing the fact that at present the freed serfs realize the joys of their liberty less than the weight of their pecuniary liabilities, and not risking more than a "perhaps" on the probability of a period arriving in which, the time having elapsed which was allowed for the redemption of those liabilities, the descendants of the present generation of peasant proprietors may "dare to feel and to call themselves really free." On the other hand, he does not accept as accurate pictures of the present state of the country the gloomy views of reactionists whom emancipation has impoverished or annoyed, or of advanced reformers whom its comparatively moderate measures have not satisfied. He by no means despairs of the future of the *moujik*, who contrasts favourably to his eyes with the French peasant under the ancient monarchy, such as Flécher described him in his 'Grands Jours d'Auvergne,' or even as Arthur Young found him a century ago.

"Longtemps courbé sous le joug, il n'est pas étonnant qu'il ne soit pas entièrement redressé, qu'il ne sache pas toujours se conduire en homme libre, qu'avec la responsabilité morale il ignore trop souvent la dignité personnelle. Rien de surprenant si, au point de vue intellectuel et à l'égard de l'instruction, les progrès du *moujik* n'ont pas été plus rapides; cela ne tient pas seulement à l'insuffisance des écoles et au défaut de ressources de l'état, des provinces, des communes rurales; cela tient en partie à l'énorme épaisseur des couches populaires, et au manque de classe intermédiaire pour aider à en atteindre le fond."

Of equal value with the rest of the book are the chapters which describe the nobles, the officials, and the commercial classes. Beginning by the statement that "if we render the word *dvorianstvo* by the terms *noblesse*, nobility, *Adel*, it is only because there is a lack of any exact equivalent for it in the language as well as in the institutions of the West," he clearly distinguishes the various classes of privileged persons in Russia who claim to be nobles, though they do not seem to contain the elements out of which can be formed a political aristocracy. With equal clearness is sketched the bureaucratic world, with its graduated scale of the *Tchin*, that Jacob's ladder leading to the official heaven, up the rungs of which mount the uniformed servants of the State: a cumbrous institution, which there has been some idea during the last three years of

abolishing, but which possesses many of the objectionable qualities that often conduce to prolonged vitality. The chapters also are very good which describe the inhabitants of the cities who are engaged in trade and commerce, and who have long formed the "bourgeoisie officielle" which M. Leroy-Beaulieu hopes to see succeeded by "une bourgeoisie cultivée, tenant à la fois au peuple par les intérêts et les sympathies et à la civilisation moderne par l'éducation." For, as he justly says, there has hitherto existed in Russia no continuous chain along which ideas could pass unbroken from the summit to the base of society, and this want has proved a great obstacle in the way of the economical and political progress of the empire.

"La remède est dans la formation d'une classe moyenne, d'une grande, et, peut-être plus encore, d'une petite bourgeoisie, servant d'intermédiaire entre les idées d'en haut et les besoins d'en bas. Par là seulement pourra prendre fin le dualisme social, le schisme moral qui depuis Pierre le Grand est l'un des maux de la Russie, et qui survit à l'abrogation des privilèges et aux progrès de l'égalité. Alors seulement cette nation, divisée en elle-même, et aujourd'hui encore coupée en deux moitiés séparément impuissantes, pourra donner à l'Europe la mesure de son génie."

*The Death of Themistocles, and other Poems.*

By John Nichol, M.A. (Glasgow, Mac-Lehose.)

THAT Prof. Nichol has studied carefully the character of Themistocles is obvious, and in his desire to give an analytic portrait of him he has disregarded not a few of those dramatic conditions under which most dramatists consider themselves bound to work. The whole of the first scene consists of a chain of detailed responses to queries put to Themistocles by his daughter—queries expressly framed by the dramatist to elicit these responses, and to give opportunity for Themistocles to relate the story of his life as found in Plutarch, Herodotus, and other writers. Dramatic probability is sacrificed, yet the expedient enables the poet in a few hundred lines to evolve an harmonious theory of a character which, being perhaps more complex and more self-contradictory than any other character in history, might otherwise require a long poem to develop. There can be no doubt that the extraordinary prescience of Themistocles in foreseeing that the victory of Marathon was but a temporary triumph, and that the next great struggle with Persia must be by sea, was the salvation of Athens, and perhaps the salvation of European civilization. Neither can there be any doubt that the unparalleled manoeuvre of secretly informing the Persian king that the Greeks at Salamis were about to retreat from the engagement was the means of forcing the fight, and so winning for his country one of the most important naval battles of the world. From this point of view, then, it might be difficult to find among the heroes of ancient or modern history the equal of a man who inveigled his country into acquiring a navy, then inveigled the enemy into encountering it, and finally, by his own skill and courage, was the chief means of gaining a battle so momentous as that of Salamis. But, on the other hand, it has become a tradition that all this energetic action on behalf of Athens



sprang from motives of self-aggrandisement, and that even the great manœuvre which won the battle of Salamis was inspired by a crafty wish to serve two masters—to secure, in the case of a not improbable defeat of the Greeks, the friendship of the Persians, who through his warning had been able to intercept the Grecian fleet. According to some, it was the principle of Themistocles throughout his life to selfishly plan for his personal ends, and “make assurance double sure, and take a bond of fate.”

It is undeniable that throughout the entire life of Themistocles we meet with complexities and contradictions which seem to favour this view, and which give the dramatist a rare opportunity. Prof. Nichol's conception of the character is so clear and so vigorous that it is difficult to help regretting that in bringing it before his readers he did not pay more respect to the requirements of dramatic presentation to which we have alluded. If his answer to this criticism is that he has written a dramatic poem, and not an acting play, we have still a word to say thereon.

Much has been written about the severance in our time between the acted drama and dramatic poetry. That the growth of realism in art is a necessary and inevitable result of that complexity and that searching knowledge of temper which belong to a social arrangement like that of modern times is true. It is true, too, that in the drama especially the demand of spectators for further and still further material illusion makes it at last necessary that every speech shall have a theatric *raison d'être*, and almost even a spectacular one—that every response, in short, shall be struck from the dramatic action, so to speak, as the spark is struck from the flint and steel. And this being so, a closet play or unacted drama seems to be the only form of poetic art still remaining in which the poet is able to develop in pure poetic forms his conception of a subtle and complex character, as he would in the time of Shakspeare have developed it in an acting play. But having determined to produce a drama not for the boards, but for the closet, there arises the important question how far the poet may legitimately free himself from those theatric conditions which, being incidents of the modern type of acted drama, are really incidents of a form of art different from that which he is attempting; for it must be borne in mind that the points which aid illusion in the contemporary theatre tend not to aid but to destroy illusion in the closet. Take, for instance, such a drama as the late Lord Lytton's ‘Lady of Lyons,’ and, again, take ‘Philip Van Artevelde’ or Mr. Swinburne's ‘Bothwell.’ In the first case so skilfully is the dialogue elicited by the theatric situations that its utter falsity to nature is forgotten by the spectator; while in the other two plays dialogue which is so true to nature and to the actual facts of history as to produce when read something of the illusion of a contemporary chronicle is so little supported by theatric conditions that ‘Philip Van Artevelde,’ even after much pruning, does not act well, while ‘Bothwell’ could never be acted at all. A single act of thirteen scenes and a speech of several hundred verses have been called monstrous, and, indeed, are monstrous in a tragedy.

Yet it is, perhaps, a mere question of names after all. Had these plays been called simply “dramatic chronicles,” the reply to objectors against their great length and defective construction would be by a question, What, then, is the proper construction and what is the proper length of a dramatic chronicle? Clearly, therefore, there is very great freedom of construction allowed to the writer of a modern closet play. Yet the laws of imaginative art are here not less inexorable than they were in an acted drama, but more so. The more entirely free is the closet drama from the conditions of theatrical illusion, the less free is it to dispense with poetic illusion, *i.e.*, with that dramatic truth which the spectacular realism of the theatre can alone cause us to dispense with and forget,

Because things seen are mightier than things heard.

Prof. Nichol is an enthusiastic admirer of Themistocles, and puts into the mouth of his hero explanations of the more questionable passages in his life which are strikingly ingenious and often admirably expressed. For instance, his conduct to Aristides has always worn an unpleasant complexion. It is explained here. Questioned by his daughter as to why he, who now professed admiration of “blameless Aristides” and sneered at the ingratitude of the people, had himself confirmed the hostile vote, Themistocles says:—

No room was there  
In narrow Athens for divided rule.  
Co-mates may steer a vessel in smooth seas;  
When the clouds cluster one must hold the helm,  
And breast the breakers with a pliant prow.

Again, when during his banishment his son Cleophantus contrasts his father's animosity against the Athenians with the different opinion of them he once held, Themistocles answers:—

He who holds  
In the same mind from youth to age protests  
Himself as great a fool in age as youth;  
But some truths take a life to learn, and chief  
Man's meanness.

To a dramatist it is a great advantage to be in entire sympathy with his hero, and among Prof. Nichol's gifts by no means the least noticeable is a fine gift of anger. In this respect not even Mr. Swinburne himself (the angriest poet that has written since Landor) is more richly endowed. In the shorter poems of the volume there are some specimens of angry poetry which are vigorous, Scotch, and commendable. In some of these there are opinions expressed upon certain polemical and political subjects from which we are compelled to differ, though we do so with a considerable sense of peril. We do not, for instance, consider that the age is “groping for a man like Napoleon.” On the contrary, the more it gropes in entirely opposite directions, the more comfortable “the age” will probably find itself in the end. Nor, with all our admiration of Carlyle, and with entire willingness to consider him Sirius, Mentor, Cassandra, Moses, and Sage of Ecclefechan in one, do we agree, except in a quite ironical sense, with Prof. Nichol that

All thy days  
Are gathered in a sunset storm of praise.

Such a “storm of praise” as is just now reverberating around the sunset of Carlyle rather resembles the “sour blessings” of Father Mulligan, the priest who preached

temperance, and caused his hearers to exclaim, “If it's all the same to yourself, your riverince, faix we d rather see ye take a drop and hear ye swear.”

In description Prof. Nichol is often very strong. Here is an example from ‘Themistocles’:—

All night the clouds  
Were torn by lightnings, and the foam flakes flew  
From mountainous wave to wave, and all the day  
The ship's planks creaked, in danger of our doom,  
Tacking and struggling through the Cyclades.

And the following extract will exemplify both his descriptive powers and his mastery over blank verse:—

As the stag,  
Hearing the hallo, leaves the cooling fount,  
And seeks remoter covert; so I fled  
Onward, scarce bating breath, by mount and vale,  
Alone, a hunted Helot, for my life.  
Starting from star-lit slumbers, at strange sounds;  
Sheltered in caves or huts of savage men;  
I heard the wind through all Dodona's oaks  
Make surge of oracles, and torrents roar  
Down their dark chasms, while, over Tomaros  
The eagle screamed, and by Arachthos' source  
The lean wolves howled; till, high on Lacomos'  
height,  
Fount of five rivers, the Peneus lured  
My steps to flowery Tempe, where I led  
The van of Hellas, ere Thermopylae  
Cast scorn on the Thessalians: but the fear  
Of traitors seized me; so I turned aside,  
And, skirting the bleak spur of moorland, passed  
Through wastes of Macedonia to the sea.

It will be seen that Prof. Nichol's blank verse has a movement unlike that of contemporary writers. Indeed, it is one of the most striking merits of his book.

#### NOVELS OF THE WEEK.

*Visited on the Children.* By Theo Gift. 3 vols. (Tinsley Brothers.)

*Avondoura: or, In Another Generation.* (Newman & Co.)

*The Rose of Venice.* By S. Christopher. (Washbourne.)

‘*VISITED ON THE CHILDREN*’ is well suited to those persons who like to read at least one novel a day. The author's style is somewhat verbose, and he is fond of lengthy description and disquisitions on the mental state of his characters; but these do not interfere with the story, and can be omitted or skimmed with the utmost rapidity. The story itself has some interest and is easy to understand. There is a bad but beautiful young man who induces an engaged girl to jilt her affianced lover, and then, owing to an accident and a misunderstanding, himself throws her over and marries somebody else. The best thing in the book is the description of the manner in which the wicked young man wins the girl's love. This is well done. For the rest there is not much to be said. The way in which the fault of the parent is visited does not much affect either the reader or the interest of the story. Nor can it be said that the style is admirable. It is altogether too exclusively after the pattern of the modern novel, with its word-painting and extravagance and false pathos. But it cannot be denied that the author has a remarkable facility in writing which, if its quality is not very good, is wonderful in rapidity and quantity.

‘*Avondoura*’ is an unequal story, showing signs of cleverness here and there, and with not a little to attract and interest the reader, but improbable in some of its main incidents, and absurdly impossible in the

delineation of two or three principal characters. The bad spelling and incorrect English may be regarded as faults for which some one other than the author is responsible; and such words as "regaled," and "then" in place of "than," can hardly represent the ideas on orthography of a writer whose style is so generally unobjectionable. The chapters narrating the schoolboy experiences of the hero are the best part of this book, which seems to be the work of a beginner, and is not without promise of better things.

The story in 'The Rose of Venice' opens in the year 1596, but the author refrained from making it historical on account of an "unconquerable aversion to what is termed 'an historical novel.'" One character, however, is taken from history, and the bare fact is made use of that Antonio Foscarini "could prefer death to the vile act of purchasing life by causing a slur to be attached to the name of the woman he loved." History tells nothing of the woman herself, and therefore the author has been justified in resorting to imagination. No great success has been attained in representing the manner and the occasion of Foscarini's heroism; indeed, they are given with such want of skill in contrivance as to raise doubts in the mind of the ignorant reader whether history must not have been at fault. It is true, as the author says, that historical novels often lead persons with a superficial knowledge of history to form the most erroneous judgment respecting individuals, events, and customs; but it is equally true that imaginative dealing with an historical fact may, if the author's power is inadequate, not only do away with the fact altogether, but also give a totally wrong notion of the time to which the fact belongs. The novel is written by a Roman Catholic, and mainly, though by no means exclusively, for Roman Catholic readers. The passages which the author points out as being introduced especially for their benefit are faulty in an artistic point of view; they can be omitted by the reader without detriment to the story, though he may lose some interesting information in doing so.

#### OUR LIBRARY TABLE.

MESSRS. WARD & LOCK send us *The Irish Problem and how to solve it: an Historical and Critical Review of the Legislation and Events that have led to Irish Difficulties*. The Irish problem seems to be as insoluble as the interpretation of the Apocalypse. It was first assailed by Giraldus Cambrensis in the thirty-third chapter of the second book of the 'Conquest of Ireland,' in which are discussed "the delay and impediments to the full and complete conquest of Ireland"; and for seven hundred years fresh works upon the same subject have continuously appeared, of which the subject of this notice is the last, if, indeed, it be the last. If the problem is to be solved, it is certain that this work has not solved it, nor, indeed, in any appreciable manner tended to render it less insoluble. This work is only remarkable as a proof how destitute even an educated man may be of any historical insight and justice, and how completely an industrious compiler may be the slave of his prejudices. For nearly four hundred pages the history of Ireland is detailed upon the assumption that every course of policy adopted by English ministers was dishonest, and every legislative measure unjust and mischievous. We expected that at least some few of the statutes dealing with Irish affairs would be approved of, or perhaps not utterly condemned, but even those

upon which we anticipated a favourable judgment are involved in the general condemnation.

MR. HITCHMAN does not give any evidence in his *Eighteenth Century Studies* (Sampson Low & Co.) either that he has carefully studied the eighteenth century or that he possesses even a moderate acquaintance with it. Some of the essays here reprinted are carefully written, those on 'David Garrick' and the 'Founder of Methodism' being the best. Many of the others had served their purpose as good magazine articles, and a good magazine article, like a good leading article, is none the better for being reproduced in a volume. There is something incongruous in the arrangement of the essays John Wesley seems strangely out of place when bracketed between John Wilkes and Charles Churchill. It is a mistake on Mr. Hitchman's part to have reprinted his article on Wilkes. There is nothing new in it. He deserves credit for writing about Wilkes in a more sensible strain than used to be the rule; but he would have deserved still more credit if he had read the more recent works on Wilkes and arrived at the conclusion that, as he could not add anything to them, it was superfluous to reproduce his essay. He has edited his own book very badly. At p. 50 he writes that Wilkes did no more in honour of Churchill's memory than to write a few miserable notes to his works, "which do as little credit to the poet as to his commentator." This is no great service, yet it is something. It contrasts strangely, however, with what is written at p. 133, where it is said that Wilkes "did no more towards carrying out the dying bequest of the poet than burning his scrap-book and pestering his friends for his letters." Every person who desires to write a biography has to "pester" some people for letters, and if he fail in getting the letters he may be pardoned for not writing the biography. A more profound knowledge of the history of the eighteenth century would have enabled Mr. Hitchman to make his essay on Cumberland more interesting. The diplomatic mission of Cumberland to Spain is a curious story. It is clear that Mr. Hitchman does not perceive how much the Gordon riots had to do both with the failure of that mission and with the consequent prolongation of the war between this country and the thirteen united colonies. Mr. Hitchman ought either to have read more or printed less.

MESSRS. FIELD & TUEE have published the second volume of the *Printers' International Specimen Exchange*. It is marked by a decided improvement. There is little of the tawdry, inharmonious work that disfigured the first issue. As usual, the specimens of old type contributed by the energetic publishers are excellent. Of the other contributors the most deserving of mention are Mr. Ackrill, of Harrogate; Mr. Coghill, of Glasgow; Messrs. Choate & Co., of Salem, Massachusetts; the Free Press Printing Company, of Aberdeen; Messrs. C. Goodall & Son; and Mr. Jennings, of Gloucester; but many others send tasteful and careful work.

We have on our table *Lieber's Miscellaneous Writings*, Vol. II., edited by D. C. Gilman (Lippincott),—*Gambetta*, by J. Hanlon (Bennett Brothers),—*The King's English*, by G. W. Moon (Hatchards),—*Elementary French for Beginners, with Key*, by A. Cogery (Relfe Brothers),—*A Glossary of Idioms, Gallicisms, and other Difficulties contained in the Modern French Reader*, by C. Cassal, LL.D. (Trübner),—*The Orthoëpist*, by A. Ayres (New York, Appleton & Co.),—*A Series of First Lessons in Greek*, by J. W. White (Macmillan),—*First Principles of Euclid*, by T. S. Taylor (Relfe Brothers),—*Elementary Education in Saxony*, by J. L. Bashford (Low),—*Hints on Fine-Art Pottery Painting*, by C. J. S. (Edinburgh, Soutter, Sons & Co.),—*St. Alban's Diocesan Church Calendar, 1881* (Griffith & Farran),—*Sylvia's Book of the Toilet* (Ward & Lock),—*Health Lectures for the People, delivered in Edinburgh* (Edinburgh, Macniven & Wallace),

—*Sick Nursing at Home*, by S. F. A. Caulfield ('Bazaar' Office),—*Handbook of Midwifery for Midwives*, by J. E. Burton (Churchill),—*Evolution, Expression, and Sensation*, by J. Cleland (Glasgow, MacLehose),—*The Science of Beauty*, by A. W. Holmes-Forbes (Trübner),—and *Animal Life*, by K. Semper (Kegan Paul).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Graham's (W.) Creed of Science, Religious, Moral, and Social, 8vo. 12/ cl.  
Jelf's (G. E.) Consolations of the Christian Seasons, Part 2, Ascensiontide to All Saints', cr. 8vo. 6/ cl.  
Pulpit Commentary: Numbers, by Rev. T. Whitelaw and Rev. R. Winterbotham, roy. 8vo. 15/ cl.  
Reynolds's (R.) Philosophy of Prayer, cr. 8vo. 3/6 cl.  
Savage's (M. J.) Belief in God, cr. 8vo. 5/ cl.  
Strait Gate, and other Discourses, with a Lecture on Thomas Carlyle, by a Scotch Preacher, 8vo. 6/6 cl.  
Williams's (Rev. H. W.) Constitution and Polity of Wesleyan Methodism, cr. 8vo. 3/6 cl.  
Wordsworth's (Chas.) Discourse on Scottish Church History, cr. 8vo. 2/6 cl.

##### Poetry.

- Arnold's (E.) Indian Poetry, 8vo. 7/6 cl.  
Beatty's (P.) Three Women of the People, and other Poems, cr. 8vo. 6/ cl.  
Shakespeare's Sonnets, edited by E. Dowden, 12mo. 6/ (Parchment Library.)  
Wordsworth's (E.) Indoors and Out, Poems, 12mo. 2/6 cl.

##### History and Biography.

- Davis's (J.) Rise and Fall of the Confederate Government, 2 vols. 8vo. 42/ cl.  
Froude's (A.) History of England, Popular Edition, Vol. 4, 3/6

##### Geography and Travel.

- Ensor's (T. S.) Incidents of a Journey through Nubia to Darfour, 8vo. 10/6 cl.  
Fraser's (Lieut.-Col. T. G.) Records of Sport and Military Life in Western India, cr. 8vo. 7/6 cl.  
Grant's (A. C.) Bush Life in Queensland, cr. 8vo. 21/ cl.  
Hughes's (T.) Rugby, Tennessee, being some Account of the Settlement on the Cumberland Plateau, cr. 8vo. 4/6 cl.  
Story's (W. W.) Vallombrosa, cr. 8vo. 5/ cl.

##### Philology.

- Cummins's (A. H.) Grammar of the Old Frisian Language, 12mo. 3/6 cl.  
Daniel's (E.) Grammar, History, and Derivation of the English Language, cr. 8vo. 5/ cl.

##### Science.

- Bright's (H. A.) English Flower Garden, cr. 8vo. 3/6 cl.  
Galloway's (R.) Education, Scientific and Technical, 8vo. 10/6

##### General Literature.

- About's (E.) The Greek Brigand, or the King of the Mountain, translated by Sir C. F. L. Wraxall, 12mo. 2/ bds.  
Arnold's (T.) Method of Teaching the Deaf and Dumb Speech, sm. 4to. 15/ cl.  
Chirou's (M. V.) Twixt Greek and Turk, cr. 8vo. 10/6 cl.  
Dowling's (E.) The Husband's Secret, 3 vols. cr. 8vo. 31/6 cl.  
Hilton's (Capt. J. F.) Guide to Examination for Officers and Non-Commissioned Officers of Rifle Volunteers, 32mo. 2/ Hindley's (C.) Life and Adventures of a Cheap Jack, cr. 8vo. 3/6 cl. (Wanderer's Library.)  
Kingsley's (C.) Two Years Ago, 2 vols. cr. 8vo. 10/ cl. (Eversley Edition.)  
Lauder's (S.) Legends and Tales of Harz Mountains, cr. 8vo. 5/ Linton's (E. L.) My Love, 3 vols. cr. 8vo. 31/6 cl.  
Long's (Rev. J.) Eastern Problems and Emblems, 8vo. 6/ cl.  
Macgregor's (R.) Pastimes and Players, 12mo. 2/6 cl. (Maynard Library.)  
Middlemass's (J. M.) Dorillion, 12mo. 2/ bds.  
Mrs. Geoffrey, by Author of 'Phyllis', 3 vols. cr. 8vo. 31/6 cl.  
Payn's (J.) High Spirits, 12mo. 2/ bds.  
Pocknell's (E.) Legible Shortland, cr. 8vo. 3/ cl.  
Russell's (D.) Amabel's Rival, 12mo. 2/ bds.  
Ward & Lock's Home Book, cr. 8vo. 7/6 half Rox.

##### FOREIGN.

##### Theology.

- Hauschild (G. R.): Die Rationale Psychologie u. Erkenntnistheorie Tertullians, 1m. 50.

##### Law.

- Katz (E.): Grundriss d. Kanonischen Strafrechts, 5m.  
Pradier-Fodéré (P.): Cours de Droit Diplomatique, 18fr.

##### Music and the Drama.

- Noël (E.) et Stoullig (E.): Les Annales du Théâtre et de la Musique, 1880, 3fr. 50.

##### History and Biography.

- Pajol (Comte): Les Guerres sous Louis XV., Vol. 1, 171-39, 12fr.

##### Philology.

- Klinkenberg (J.): De Euripideorum Prologorum Arte, 2m.

##### General Literature.

- Les Soirées Parisiennes de 1880, par un Monsieur de l'Orchestre (Arnold Mortier), 3fr. 50.  
Malot (H.): Pompon, 3fr.  
Recueil des Discours, Rapports, et Pièces Diverses de l'Académie Française, 1870-79, Part 2, 12fr.

#### THE SITE OF KADESH.

Queen's College, Oxford, May 21, 1881.

THE important letter of Lieut. Conder published in to-day's *Athenæum* contains a passage which curiously connects Kadesh, the "sacred" capital of the southern Hittites, with Hierapolis, "the sacred capital" of the northern portion of the race. Lieut. Conder would associate el-Tan-



nûr, the spring close to the site of Kadesh, with the chasm "whence, according to Moslem tradition, the waters of the Deluge first broke forth." Now the author of the treatise 'De Dea Syria' (ch. xiii.) tells us that, according to the priests of the great sanctuary of Hierapolis or Bambyké, the waters of the deluge of Sisylthes were swallowed up in a vast chasm which opened immediately under the sanctuary itself, and which the author himself saw. Bambyké, the modern Membij, succeeded to the name and reputation of the older Hierapolis or Carchemish, now called Jerablûs by the Arabs and Jerabis by the Turks.

I trust that means will be forthcoming for excavating on the site which Lieut. Conder has discovered. The wealth and importance of Kadesh are abundantly proved by the Egyptian monuments, and the large *tell* described by Lieut. Conder ought to yield early Hittite remains of supreme value for the history and philology of the ancient East. Here, if anywhere, we may expect to find bilingual inscriptions, Hittite and Phœnician, and thus obtain the much-desired key to the decipherment of the Hittite hieroglyphs.

A. H. SAYCE.

MR. THOM'S BOOK-PLATE.

YOUR kindly allusion to my new book-plate calls for a short explanation from me. I did not devise it. Like Topsy, "it grew," and this was how it grew. In, I believe, the first exhibition of the Photographic Society my friend Dr. Diamond (whose valuable discoveries in photography had been published in *Notes and Queries*) exhibited a portrait of myself which attracted a good deal of attention, and which the late Prince Consort pronounced the finest untouched photograph he had ever seen. By the kindness of Dr. Diamond the negative was placed in the hands of a professional photographer, and many copies were sold to my friends, &c. Unfortunately this negative was either lost or broken, and Dr. Diamond kindly undertook to produce a fresh one from a very fine copy in his possession; and it was when talking the matter over with him that the idea of producing it in the style of Houbraken's engravings was started and acted upon. I cut out the portrait, signature, &c., from the framework of one of these engravings, and substituted my own. Dr. Diamond made an admirable copy of it, of which I have an excellent impression.

But my kind friend never does a good-natured thing by halves, and not content with this likeness of *Houbraken*, he very kindly made me a copy of it as a *carte-de-visite*. For some reason the *carte* was never printed until about two months ago, when, accidentally finding the negative, I had a very few copies struck off. On sending one of these to another well-known photographer, Mr. Joseph Cundall, he in acknowledgment suggested what a capital book-plate it would make, and I have acted upon his suggestion. It was thus that, in photographic language, the new book-plate was developed.

WILLIAM J. THOM.

MR. J. T. FIELDS.

THE late Mr. Fields was not only a publisher: he was also an author and a popular lecturer. As a rule, publishers confine themselves to making money and losing it, yet there was a time when publishers, or booksellers as they were then styled, were better known by the books they wrote than by those which they sold. Born at Portsmouth, New Hampshire, on the 31st of December, 1820, Mr. Fields obtained employment in 1834 in the house of Messrs. Carter & Hendee, booksellers in Boston. He had received a good school education, and he had carried off prizes for Greek and Latin composition at the high school of his native town. Seven years after entering the service of Messrs. Carter & Hendee he became a partner, and in 1846 the firm, which had previously been changed into Allen &

Ticknor, became changed again to Ticknor & Fields. In 1870 Mr. Fields retired from the business of publishing, and devoted his time to literature and lecturing.

The firm of which Mr. Fields was a member became proprietors of the *Atlantic Monthly* in 1859, and he undertook to edit it. In this magazine he published a series of sketches under the heading "The Whispering Gallery," these sketches containing reminiscences of Dickens, Hawthorne, Thackeray, Miss Mitford, Wordsworth, Barry Cornwall, and others. They were afterwards republished with the title 'Yesterdays with Authors.' Mr. Fields had visited Europe in 1847, and during his stay in this country he had made the personal acquaintance of the writers just named, his acquaintance with Dickens ripening into close friendship. It was owing to the persuasion of Mr. Fields that Dickens visited the United States in 1867, and the cordiality of his reception there was largely due to the arrangements made by his friend. One of Mr. Fields's hobbies was to collect manuscripts of the works of notable authors whom he knew, and he succeeded in bringing together many manuscripts of interest, among them being those of works of Dickens, Thackeray, and Whittier. What he valued as much as any other, and what is quite as curious, is the manuscript of 'The Scarlet Letter.'

The publishing firms with which Mr. Fields was successively connected gave to the world the works of the leading modern authors of New England. Mr. Longfellow's first venture, a volume of translations from the Spanish, was published by Allen & Ticknor; the same firm published Mr. Russell Lowell's 'Biglow Papers,' a work dedicated to Mr. Fields. His name as publisher is associated with the writings of Hawthorne and Thoreau, Mr. Whittier and Dr. Oliver Wendell Holmes, of Theodore Winthrop and Bayard Taylor, of Agassiz and Mrs. Beecher Stowe—in short, of nearly every one of note who has written during the last quarter of a century on the other side of the Atlantic. He was proud of having been the first to collect and publish the writings of De Quincey, which are more esteemed in the United States than in this country.

In 1858 Harvard University conferred the honorary degree of M.A. on Mr. Fields, and in 1874 he received that of LL.D. from Dartmouth College. His later years were spent in collecting material for the lectures which he delivered in various parts of his country. The subjects of his lectures were 'Charles Lamb and his Friends,' 'Sydney Smith and his Work in Life,' 'Christopher North, with Personal Recollections,' 'Alfred Tennyson, the Man and the Poet,' 'Fiction and its Eminent Authors,' 'Literary and Artistic Society in London,' and 'A Plea for Cheerfulness.' These lectures were full of good things, and, being well delivered, they attracted large audiences. It was not thought that Mr. Fields's life would be prolonged as he recently suffered from a serious affection of the heart. The end was more sudden than was expected, as he quietly passed away, on the 25th of last month, when seated in his own room, surrounded by a few friends, and while his wife was reading aloud. His own poetical and prose writings do not rank with all of those which he published, yet they are pleasant reading, and as a publisher he had the rare fortune to remain on the best terms with his authors. He was a worthy and a useful man, and an honour to New England.

THE MOUNTAIN OF THE SCAPEGOAT.

BEYROUT, APRIL, 1881.

IN the *Athenæum* of March 26th of this year Prof. Neubauer disputes the identification which I proposed in 1876 of the mountain Tzook, mentioned in the Mishna (Yoma vi. 4-8) as that down which the scapegoat was annually rolled. It seems, however, that he was not aware of some of the arguments which

I have brought forward, and which appear to me materially to affect the question. I would beg leave to enumerate briefly the points favourable to my view.

The mountain was at a distance of twelve Jewish miles from Jerusalem. I do not know any reason why these miles should be identified with Roman or English miles, as Prof. Neubauer would appear to think they should be. The object of erecting tabernacles at the end of every mile between Jerusalem and Tzook appears to have been to avoid the necessity, for the conductor of the goat, of breaking the Sabbath law. The intervals cannot, therefore, apparently have exceeded the Sabbath limit of 2,000 cubits, and Maimonides in commenting on this Mishna expressly explains that each messenger went only a distance of 2,000 cubits. Buxtorff follows this statement in speaking of the Jewish mile, and we thus obtain the *maximum* distance between Jerusalem and Tzook as not exceeding twelve Sabbath days' journeys. Taking the cubit at the ordinary estimate of 18 inches, the distance for Tzook would be about 6½ English miles, which is almost exactly the distance of the mountain (el Muntâr) which I proposed to identify with that of the scapegoat. An ancient road with wells at intervals leads from Jerusalem to this mountain.

The distance from Jerusalem to the Quarantania mountain, which Prof. Neubauer identifies with Tzook, measured on the Trigonometrical Survey of Palestine, is 13½ English miles in a straight line, and this cannot, therefore, be in any way reconciled with the limit of twelve Sabbath days' journeys.

The second argument in favour of my theory which has escaped the notice of Prof. Neubauer is the preservation of the name Tzook, under the Arab form Sûk (spelt with the *sad*), on the mountain in question. The existence of a name approaching to that of Beth Hidodoo (el Hadeidûn) confirms the identification. Beth Hidodoo appears to have been a district name, and Hadeidûn applies to a long ridge of hills near the conspicuous summit of el Muntâr. The name Sûk applies to a well on the latter mountain, and the Arabs were unable to explain its origin, nor is the term one which is usually applicable to such an object in the desert.

I may, perhaps, be excused for mentioning in conclusion that, whatever be the connexion between the Devil of the Gospels and the Azazel of the Pentateuch, Prof. Neubauer is scarcely correct in stating that the Quarantania mountain is the traditional scene of the Temptation. Medieval tradition does make this mountain the scene of the forty days' fast preceding the Temptation, but the "high mountain" of Matt. iv. 8 was shown at a distance of several miles further north-east, and the tradition is still preserved by the Bedawin of the Jordan Valley.

Great as is my respect for the admirable work on Talmudic geography which Prof. Neubauer has given to the world, the identification he therein proposes for the Mountain of the Scapegoat has always appeared to me to be quite impossible on account of the distance from Jerusalem.

CLAUDE R. CONDER, Lieut. R.E.

THE ROYAL HISTORICAL SOCIETY.

THE old management of this Society was finally condemned on the 19th inst., when the President, Lord Aberdare, in a very large meeting, required a vote on the Report of the Committee of Inquiry and on the Supplemental Report and Accounts of the Council, the Council Report submitted to the Fellows at the annual meeting in November being withdrawn. The reports were adopted with only three or four dissentient voices.

Down to this date the opposition to the new order of things had been persistent, although the historiographer had resigned in January. A rival society was planned and abandoned, a

defence committee was constituted, long and virulent circulars were distributed, and at the adjourned meeting on the 12th a motion to restore the historiographer to power caused a scene which induced the vice-president in the chair to adjourn the meeting. The malcontents then proceeded to continue the meeting on their own account, and declared the historiographer reinstated. His reinstatement was announced in the papers; but so ill satisfied were his supporters with the efficacy of their own proceedings, that a special meeting was called for seven o'clock on the 19th, in advance of the regular meeting, but it ended in dumb show.

Under these circumstances, although the elections had taken place and been decided, Lord Aberdare thought it desirable to bring matters to a direct issue. The ex-secretary was allowed to be heard by favour, although he claimed to be a Fellow of the Society by right. It, however, appeared under his own hand that he was one of the "free" or non-paying members of the Society, claiming to be a Fellow and member of Council *ex officio* as secretary; and although he said he had been elected a Life Fellow, he had not so entered himself in the published list.

The President permitted a motion to be proposed for the withdrawal of the resignation of the historiographer and his reinstatement, and then proceeded to give his reasons for declining to act with him. In these he was supported by the members of Council present. Ten persons, including himself, voted for the reinstatement of Dr. Rogers, and a most decisive majority declared itself to the contrary.

Thus, it is to be hoped, an end has been put to the system of administration which has existed during so many years of contest, and latterly of litigation. The system fell into discredit chiefly on account of its financial proceedings. All imputations on the integrity of the official responsible for the administration of the Society were rightly disclaimed by the President and his supporters, but they maintained that no adequate accounts had been kept, that the expenditure had been excessive, and that the Society had been run into debt without the liabilities being reported to the Fellows. In this censure the old Council was included. It appeared that, unknown to the Council or the Fellows, several non-paying Fellows were constituted, and from time to time put on the Council, and in consequence, as Mr. Heywood, the late Chairman of the Council, stated, when he made an inquiry or a motion, he frequently found himself supported by only one or two votes. It is not surprising that the treasurer should declare that he had vainly protested against the expenditure of life subscriptions and all receipts when he found that in one year, when there was an annual income of about 430*l.*, no less than 470*l.* were devoted to the salary and expenses of the historiographer.

The general conviction arrived at was that no society could be conducted on such a basis, and that the pursuit of historical research was not to be promoted. The Supplemental Report of the present Council announced that from the time of their acquiring the control of the Society's affairs they had anticipated or adopted most of the recommendations of the committee of inquiry, and had elected their members to vacancies in the Council; that one of their body, the treasurer, had acted as secretary without salary, and others as editors; that with the aid of the treasurer they had devoted the savings to the reduction, or rather extinction, of the current liabilities; that they had compiled and prepared for issue the volume of *Transactions* which had been kept back last year, and had set the affairs of the Society straight. Notwithstanding the turmoil and the attempts made to disturb the Society, the number of Fellows has increased this year by the election of new Fellows and by the return of some who had retired in disgust. To facilitate this latter measure the committee

recommend that such Fellows be readmitted without a fresh entrance fee.

The Council now propose to conduct the work of the Society in conformity with the practice of other scientific societies, and to carry out in a fitting manner the objects at which it professes to aim. They are preparing suitable rules and regulations, and they propose to close the present series of annual volumes and to publish a quarterly journal.

#### OPEN-AIR MEETINGS.

Bottesford Manor, Brigg.

THE subject of open-air meetings is an important one, and Mr. Gomme deserves the thanks of all who are interested in the early history of mankind for the very useful book which he has written. His communication to your pages (623) shows that he is still pursuing the same line of inquiry. I think he may, therefore, like to know that, as far as human memory or tradition goes back, open-air meetings have been held at Yaddletorpe, a hamlet in this parish, on a spot in the middle of the little village, on the brow of the hill, where two roads cross. I have attended several of these meetings, and there was one held a few days ago for letting the herbage in the lanes. Some twelve or fourteen years since the ratepayers of the hamlet were anxious to widen one of these roads which was dangerously narrow. A cottage and a blacksmith's shop had to be bought, a wall had to be built, and several other things done, all of which were arranged for at a series of five or six meetings at which I was present. Yaddletorpe Hill was until 1854 a steep and dangerous place. In that year my father induced the ratepayers of the hamlet to cause the road to be lowered, and I well remember being in attendance on him (I was not then a ratepayer in Yaddletorpe myself) at several meetings on the accustomed spot to arrange about the contributions, who was to do the carting, &c.; for the work was done, not by the surveyors of the highways out of the ordinary parish funds, but by a "by-rate," levied according to the notions of justice of the folk who were at the meeting. I need not, of course, say that the resolutions of this informal body had no legal force or virtue, but I never heard of their being disregarded. At the time of the Bottesford and Yaddletorpe enclosure, in the last decade of the eighteenth century, the votes of the people as far as Yaddletorpe was concerned were taken in the old accustomed place. I have some memoranda about this in the handwriting of my grandfather, who was present, but I cannot find them at this moment.

I think the reason why this "four cross roads" has been chosen as a place for public assembly for the transaction of business must be evident to any one who knows the spot and its manorial history. The greater part of Yaddletorpe is in the manor of Bottesford, but a portion of it is in the manor and soke of Kirton-in-Lindsey. Now I apprehend that if in former days the tenants of one manor had gone to attend a moot within the boundaries of the other, the lord of such tenants would have considered it a grave offence, meriting imprisonment, or at least a smart fine. This spot on the hill was the one place in the hamlet where the people could conveniently meet without fear of incurring the anger of their respective feudal superiors. The line dividing the manor of Bottesford from that of Kirton-in-Lindsey runs at this point, and for some distance westward, down the centre of the highway, so that every inhabitant of the place could be present at the assembly without going out of his own lord's domain.

EDWARD PEACOCK.

#### MRS. HENRY MACKARNESS.

THE death of this amiable and accomplished lady, whose 'Trap to Catch a Sunbeam' brought her at once into notice more than thirty years ago, took place on the 6th inst. at Margate. Thither she had gone from her home at Clapham

to recruit her health, which had been for some time declining, and had never recovered after the loss of her much-loved father last year.

Mrs. Mackarness was the younger of the late Mr. Planché's two daughters, ladies well known in their early days and especially admired for their musical and vocal powers. Imbued with a love of literature by her father, Mrs. Mackarness found in the writings of Charles Dickens an incentive to dwell upon such subjects as his masterful pen handled. Although her first published books, 'Old Jolliffe' and its 'Sequel,' the latter announced to be by "the Spirit of a Little Bell awakened by the Chimes," might be thought by some to indicate an antagonism to the general tendencies of the great author, such was not the case; for, although disagreeing with the peculiar views enunciated in 'The Chimes,' Mrs. Mackarness always held his works in the highest regard, and was never tired of referring to them, modestly avowing at the same time that the admiration of his genius had inspired her with the hope that she might be able humbly to follow in his steps, and thereby do some little good in attempting to soften the oftentimes suffering condition of her poorer fellow creatures.

This feeling is evident in all her productions, and there are few writers since Miss Edgeworth's time who have been so successful as Mrs. Mackarness in pointing out the value of domestic virtues. It is from the wholesome character of its teaching that 'A Trap to Catch a Sunbeam' will live in the hearts of its many readers for years to come, and preserve the name of its writer. By the untimely death of her husband, the Rev. Henry S. Mackarness, some twelve years since, a large family was left unprovided for, and she encountered many sorrows and troubles. She was fifty-five years of age at the time of her death.

#### Literary Crossip.

ON this side of the water Messrs. Longmans will publish Mr. Jefferson Davis's 'Rise and Fall of the Confederate Government.' The book, as some of our readers are aware, is a defence of the action of the Southern States. The author, from his official position, claims to have known much of the motives and acts of his countrymen immediately before and during the war of 1861-5, and he has sought to furnish material from which the future historian may be able to investigate the causes, conduct, and results of the war. The book will be published immediately in two volumes, and will contain numerous portraits, engraved on steel, of the Southern leaders. An immense demand is anticipated for the volumes in the United States.

THE report to be read at the annual meeting of the members of the London Library next Monday will show the steady progress of this useful institution. Part of the debt contracted for the purchase of the freehold two years ago is already paid off. The number of members has increased, and although nearly twelve hundred pounds have been spent in the purchase and binding of books, apart from the working expenses of the library, there is a surplus of receipts over expenditure. The additions to the shelves amount to 2,700 volumes and 150 pamphlets. The committee express deep regret at the loss sustained by the society in the deaths of Mr. Carlyle and Mr. James Spedding, who were both principally concerned in originating the library, and had both assisted in its management from the period of its foundation in 1840. The Earl of Carnarvon will propose from the chair



Lord Houghton as President, and Mr. Tennyson as Vice-President.

Mrs. MACKARNESS has left behind her a manuscript volume which will form a species of supplement to Mr. Planché's reminiscences. It will be published under the editorship of an old friend of her father and herself, Mr. Dillon Croker.

MR. GEORGE SAINTSBURY writes:—

"As I have undertaken the editing of a new issue of Scott's 'Dryden' for Mr. Paterson, of Edinburgh, I shall be very much obliged if you will give me space in your columns to ask all persons interested in literature who possess either unpublished letters of the poet or other matter which they think should find a place in a complete edition to communicate them to me." Mr. Saintsbury's address is 12, Edith Road, West Kensington, W.

MESSRS. ISBISTER & Co. will shortly publish a series of volumes under the title of "English Political Leaders." They will be uniform in size, price, and appearance. The first list of these works will consist of the following twelve biographies: Peel, Canning, Palmerston, Pitt, Fox, Bolingbroke, Gladstone, Russell, Lord Beaconsfield, Burke, Melbourne, and Chatham. The first volume, 'Sir Robert Peel,' by Mr. G. Barnett Smith, will appear in the course of a few days. It will be the object of these books to condense within a reasonable compass everything of importance in each statesman's career; and while the biographical interest will be sufficient, it is hoped, to attract general readers, the historical element is to be so handled, if possible, as to make the volumes useful in schools.

M. RENAN writes to a Correspondent:—

"La première livraison du 'Corpus,' contenant la Phénicie et Chypre, paraîtra dans six semaines. Quand à mon 'Marc-Aurèle,' je l'ai remis à l'automne prochain. Je suis accablé de travail en ce moment."

MESSRS. SAMPSON LOW & Co. announce the forthcoming publication of 'James Woodford, Carpenter and Chartist,' by the Rev. Henry Solly, being recollections of the Chartist agitation from 1837 to 1848, with a working-man's experiences, private, social, and political, during that period. The writer's long acquaintance with the habits, wants, and views of the working classes should render him a trustworthy witness in regard to such questions.

It is proposed to issue a series of small grammars of Oriental languages under the editorship of Prof. E. H. Palmer. He will himself compile the Arabic, Persian, and Hindostani grammars.

In summing up the case *Dicks v. Yates* on Tuesday last, in reference to copyright in the title of the novel 'Splendid Misery,' which was claimed by the plaintiff, the Master of the Rolls said that in his opinion there could be no copyright in the title, which it appeared had been used for a book published eighty years ago. Lord Justice James stated his opinion to be that "there could be no copyright in the title or name of a book," and Lord Justice Lush apparently concurred in that opinion. This is certainly not the view hitherto held by publishers.

WE are glad to learn that Mr. E. D. Butler, of the British Museum Library, has been elected a Corresponding Member of the Hungarian Academy of Sciences, in recognition of his devotion to Magyar lan-

guage and literature; and that Dr. Caulfield, the editor of the Council Book of Youghal, has been named a Corresponding Member of the Spanish Academy of History.

A CAREER of great promise has been cut short by the death, on the 18th of this month, of Mr. Alfred Barratt. Mr. Barratt was born in 1844, and was educated at Rugby School. His Oxford career was of unique distinction; he was scholar of Balliol College, obtained five first classes in different schools, and was subsequently elected Fellow of Brasenose College and Eldon Law Scholar. In 1869, soon after leaving the university, Mr. Barratt published a volume entitled 'Physical Ethics,' a work showing great subtlety and acuteness of analysis, power of applying the results of mathematical, psychological, and historical studies, and, above all, thorough fearlessness in accepting any conclusions, however startling at first sight, which fairly follow from principles. Mr. Barratt's later articles on philosophical subjects showed that his interest in speculative questions was not lost on his entrance upon the practice of the law. For the last few months of his life he was one of the Secretaries of the University of Oxford Commission, having succeeded to the post vacated by the lamented death of Mr. T. F. Dallin. His loss is deeply felt by friends who united in appreciating the rare combination of qualities, both of mind and character, which won their admiration and affection.

THE subject of an international copyright between China and Japan is now under consideration. Chinese authors complain that their works are not only printed in Japan, but that cheap editions of them are imported into China and sold to their detriment. Indeed, Japan stands in relation to China on this head in almost the same position as the United States do to this country. It is worthy of note that Chinese authors have perpetual copyright in their productions, and that any infringer of an author's rights is punished by receiving a hundred blows and being transported for three years.

THE question of newspaper copyright is at present occupying the attention of the Indian Government. It is complained that great hardship has occasionally been inflicted on the proprietors of newspapers by the fact that telegrams procured by them at much expense from Europe have been transmitted to distant parts of the country, and published there before the journals in which they originally appeared could arrive.

AT the sale of the library of the Comte de Ganay in Paris the other day the following rare books were sold:—Rabelais, edition 1711, in 5 vols., with full margins, 14,000 fr.; another, containing the third and fourth books of Pantagruel, in the original edition, 14,600 fr.; a Molière, 1675, 6 vols., 2,750 fr.; 'Daphnis et Chloé,' 1718, bound by Pasdeloup, 2,950 fr.; 'Manon Lescaut,' 1753, 2 vols., 3,450 fr.; the famous 'Évangélaire de Charlemagne,' dating from the end of the tenth century, 30,100 fr.

MESSRS. HURST & BLACKETT will shortly publish 'A Visit to Abyssinia: an Account of Travel in Modern Ethiopia,' by Mr. W. Winstanley, late 4th (Queen's Own) Hussars. A new novel entitled 'Reseda,' by Mrs.

Randolph, will be published in June by the same firm.

THE Delegates of the Clarendon Press will publish shortly, in the "Anecdota Oxoniensia," the 'Passio et Miracula Beati Olavi,' edited with an introduction and notes, from a vellum MS. in the library of Corpus Christi College, Oxford, by the Rev. Frederick Metcalfe, Fellow of Lincoln College, and author of 'The Englishman and the Scandinavian.' This MS. is a contemporaneous transcript of the Latin twelfth century original, and contains all the Latin of the fragments published by the Bollandist Fathers, and all the matter of the Old Norse homily on St. Olaf, published by Prof. Unger at Christiania, and hitherto supposed to be a complete work. Besides this it contains several additional sections which prove the author to have been Eysteinn or Augustinus, second Archbishop of Trondjem (1161–1188), the builder of Trondjem Cathedral, who lived for three years in banishment in England. Last autumn a conjectural restoration of the original Latin work was published by Prof. Gustav Storm in the 'Monumenta Historica Norvegiæ,' but he was then unaware of the existence of the MS. brought to light by Mr. Metcalfe. The forthcoming publication, therefore, which will contain some twenty-seven sections more than Storm's scholarly reproduction, will rank as the *editio princeps* of the entire work. It may be added that the MS. was formerly the property of Fountains Abbey, which had a colony of monks in Norway, established in the monastery of the "Valley of Light" on a fiord near Bergen. It is bound in seal-skin, and it has been surmised that it was sent from the Valley of Light to Fountains. But more probably it was a present from the archbishop during his stay in England.

DR. W. WRIGHT's edition of the Arabic poems ('Nakaid') of Gazir and Al-Ferazdak will appear in the *Bibliotheca Indica*, published by the Asiatic Society of Bengal.

PROF. J. P. POSTGATE and Mr. C. A. Vince, Fellow of Christ's College, Cambridge, are engaged upon a much-needed work, a 'Dictionary of Latin Etymology,' which will be published by Messrs. Macmillan & Co. It is intended to embody in an intelligible form the results of the most recent research, and will be preceded by an introduction giving an account of the laws of Latin derivation.

THE annual convocation of the Punjab University College took place on the 26th of April. The report for the previous year shows continued progress. Though the main objects of the college are the diffusion of European science, through the medium of the vernacular languages of the Punjab, and the encouragement of the study of Eastern classical languages and literature, the number of English arts candidates has increased in ten years from 68 to 239. Since 1871 the candidates in all faculties have been 3,908. In a speech on the occasion the Lieutenant-Governor of the Punjab stated that the objection hitherto urged against raising the college to the status of a university, namely, that the standard of the examinations was not sufficiently high, had now been overcome, as the tests had been made equal in difficulty to those of any university in India.

THE death is announced of M. Duvergier de Hauranne, the historian of parliamentary government in France.

'SAM'S SWEETHEART,' a new novel by Miss H. B. Mathers, author of 'Comin' thro' the Rye,' will be published early in July by Messrs. Remington & Co. A new novel entitled 'Passion Flowers,' by Mrs. Alexander Fraser, author of 'Guardian and Lover,' &c., will shortly be published. Mr. Barnett Smith is writing a novel entitled 'Mercy Deane,' which will commence running in the weekly edition of the *Manchester Examiner* on the 18th of June.

THE death is announced of Mr. George Mills, author of the 'Beggars' Benison' and other novels and sketches. Mr. Mills, who died at Glasgow, in his seventy-fourth year, was the proprietor of the *North Star* evening newspaper, which appeared in Aberdeen some years ago.

A DEPUTATION of Portuguese men of letters and journalists is attending the Calderon festival, and a strong body of students from Coimbra are also present.

WE are glad to announce that Prof. B. Pünjel, of Jena, intends to bring out a yearly volume, under the title of *Theologisches Jahresbericht*, on the same model as the *Historisches Jahresbericht*. The first volume will appear in April, 1882, and will contain the bibliography of the theological literature of the year 1881.

IN the first examinations of the new Victoria University, which are to be held soon, the following external examiners will take part: in classics, Rev. R. Burn; mathematics, Dr. J. Hopkinson; physics and chemistry, Prof. Rücker; philosophy, Prof. G. C. Robertson; biology, Dr. M. Foster; history and law, Prof. Bryce. For next session, in which other examinations than the preliminary will be held, a considerable addition will be made to the number of external examiners, according to the rule that for each independent subject there shall be at least one external examiner. The complete scheme of regulations is now being printed.

## SCIENCE

### NEOLITHIC IMPLEMENTS AT ACTON.

21, Notting Hill Square, May 21, 1881.

IT may interest your readers to know that I discovered last week, on the surface of a field south of the Priory at Acton, an abundance of neolithic implements precisely similar, as regards form, type, size, and material, to those which occur so abundantly in the neighbourhood of Beer and Sidmouth, in Devonshire. They occur also on a large field on the hill at Acton west of the Willesden Railway, and are formed of grey or black chalk flints, which (or the implements) have been imported. On a field south of the Priory I found a flat, circular, grey, quartzite beach pebble, derived possibly from the Bunter conglomerate of South Devon—similar to those of the Dorsetshire and Devonshire coasts. Such pebbles are of frequent occurrence on the surface of the fields in the neolithic districts of Beer and Sidmouth, and have been used as hammer-stones and missiles. The association of this pebble with implements so like in every respect to those of South-east Devonshire is very remarkable.

The occurrence of paleolithic implements in the drift of Acton has been known for some years. They occur in remarkable abundance in the high-level gravels of this locality, as well as in the low-

level gravels of Hammersmith; and one cannot fail to find in newly spread gravel examples of flakes, scrapers, drills, &c., and occasionally larger implements. A series of the neolithic implements of Acton I purpose depositing in the Jernyn Street Museum. Their discovery at this locality confirms the conjecture I had formed that neolithic implements might occur in the Thames Valley, from having found implements of neolithic type in the drift, into which they may have got washed.

SPENCER GEORGE PERCEVAL.

### THE TOWYN SLATE.

NEARLY two years ago a slate tablet was discovered at Towyn, in North Wales, which on examination was found to be covered with definite figures, systematically arranged, as shown in the enclosed photograph. With the aid of a reading-glass it will be seen that the outlines forming the figures have been cut or engraved by some sharp instrument, and are not mere scratchings on the surface. The figures vary in form, though one type predominates, which has been pronounced by archaeologists of eminence, without any prompting from me, to resemble very closely a hatchet head or celt. It will be remembered that both Mr. Fergusson and the late Sir William Wilde state that celts are engraved on stones in Brittany. Several other forms can in like manner be identified by comparative ethnography. But it is difficult for persons little acquainted with outline drawing, and with no power to conceive "mental images" of things known only to them by description, to realize resemblances.

When the slate was exhibited a few days back at Burlington House, as the matter had not been placed on the notice paper, few antiquaries specially versed in archaeology were present, and the question regarding the correctness of the identifications was left an open one. The slate will be exhibited at the Royal Archaeological Institute on Thursday next, when full opportunity will doubtless be afforded for the consideration which this curious relic appears to deserve.

Circumstances to which I will not now further allude induce me to ask you to have the goodness to insert this communication in your journal for this week.

J. PARK HARRISON.

### ANTHROPOLOGICAL NOTES.

COLOUR blindness and other similar imperfections of vision are believed to be on the increase among us, and the Anthropometric Committee of the British Association are taking steps to obtain statistics on this curious question. Mr. Charles Roberts, F.R.C.S., the author of the useful 'Manual of Anthropometry,' has prepared for the Committee a little handbook on 'The Detection of Colour Blindness and Imperfect Eyesight' (Bogue), which furnishes tests so simple and easy that their application may be expected to become almost a parlour pastime. Dr. Daas, of Berlin, has given permission to reproduce his table of coloured Berlin wools, which are ingeniously arranged on a sheet of perforated cardboard in the cover of the little book, so that the tests may be applied at sight even by an examiner possessing no technical skill. The wools are displayed in ten lines, two of which are different shades of a single colour and the others mixed colours. If the person whose sight is tested at once discovers this and correctly states it, his colour sense may be considered good. If his mistakes are in lines 1, 2, his imperfection is blue-yellow blindness; if in lines 3, 4, green blindness; if in lines 5, 6, 9, red blindness. Instructions for other tests upon Holmgren's method are given. Test-types for determining the quality of eyesight and for detecting astigmatism are also furnished. Observations in the United States and on the Continent have shown that colour blindness exists in one male in twenty-five. If the same proportion prevails

in this country, there must be many persons affected by it who are wholly unconscious of the defect. The subject is also being rendered popular by Mr. Brudenell Carter's Cantor Lectures at the Society of Arts.

An Anthropological Society has been established at Lyons, with M. Chantre as secretary-general. That city already possessed an anthropological museum, and a chair of anthropology at its Faculty of Sciences. The new Society, therefore, has every promise of success. The inaugural meeting took place on the 11th of February last.

M. Chantre contributes to the *Revue d'Anthropologie* a paper comparing the artificially deformed crania found since 1871 at Samthavro in Georgia with others from a tumulus at Corveissiat in the Jura, and arguing from the nature of the objects with which they are associated in both cases that they belong to the epoch called the first age of iron.

Signor Pigorini has made his first report to the Minister of Public Instruction in Italy on the National Prehistoric and Ethnographic Museum of Rome, founded in 1876. Among the recent acquisitions is a human skeleton, discovered with flint weapons at Sgurgola, in which some of the bones of the skull and the points of the weapons had been coloured red at the time of the interment, showing that it was a skeleton that had been buried after the removal of the flesh. The discovery belongs to the period of the first use of bronze.

### GEOGRAPHICAL NOTES.

IN his anniversary address to the Royal Geographical Society on May 23rd, Lord Aberdeen mentioned as among the more noteworthy contributions to our knowledge of Asiatic geography a yet unpublished paper on a recent journey in the western part of Szechuen, by Mr. E. Colborne Baber, Chinese Secretary of Legation at Peking. It is illustrated by a series of route-maps, beautifully drawn by the author, and is considered by competent judges quite worthy to rank by the side of the geographical work of Richthofen, Gill, and other European travellers who have done so much during the last decade in the same region.

The Royal Geographical Society have just published a 'General Index' to the fourth ten volumes of their *Journal*.

The Department of MSS. in the British Museum has just acquired a Portuguese manuscript Portolano, the execution of which is of unusual beauty. It is the work of the celebrated hydrographer of Goa, Fernão Váz Dourado, and the date of 1573 has been assigned to its production. It is entitled "Universalis et integra totius orbis Hydrographia ad Verissimam Luzitanorum traditionem descriptio. Ferdinando VA. Este livro fez Fernão Váz Dourado." At the beginning of the book are the royal arms of Portugal and a representation of the martyrdom of St. Sebastian, beautifully illuminated in charming colours by a Portuguese artist, and probably one of the finest examples of this style of the native art. This picture has been considered to be intended as a delicate act of homage to the monarch of that time, Dom Sebastião. There is another example of this Portolano, somewhat different in detail, in the Lisbon archives.

### ASTRONOMICAL NOTES.

SWIFT's comet ( $\alpha$ , 1881) has gone south. Notices of it have been sent to the Cape and to Australia, where it may, perhaps, be followed after its emergence from the evening twilight until about the first week in July. Dr. Oppenheim, of Berlin, and M. Bigourdan, of Paris, have both calculated the elements of its orbit, by which it appears that it was in perihelion about the 21st inst., at the distance from the sun of about 0.58 in terms of the earth's mean distance. Its greatest apparent brightness (which would be at the beginning of the present week) did not exceed twice that at the time of discovery



on May 1st. It is now becoming continuously fainter, and by July 9th will be reduced to the fifth part of the amount of light which it had at that time. The elements do not show any close resemblance to those of any comet whose orbit had been previously computed.

M. Bigourdan succeeded in carrying on his observations of Pechule's comet ( $f$ , 1880) at Paris until quite the end of March, but found it on the last two days of that month "d'une extrême faiblesse, quoique le ciel parût très pur." Its place on March 31st was R.A.  $0^h 54^m 21^s$ , N.P.D.  $50^\circ 12'$ . He states that he was anxious to follow it as long as possible on account of the analogy between the elements of its orbit and those of the great comet of 1807, for which a very long ellipse had been assigned.

Nos. 3, 4, and 5 of *Urania* contain a very full and interesting résumé of the progress of astronomy during the year 1880, written by the editors, Dr. Copeland and Mr. Dreyer. The Rev. S. J. Perry, of Stonyhurst College Observatory, has a paper in the last of these numbers on the appearance of the sun's chromosphere in 1880, his results for the year (in which he remarks that the prevalence of cloudy weather, especially during the summer months, diminished very materially the value of the series of observations) leading to the conclusion that the solar forces had "increased greatly in activity." This is especially shown by comparing the mean height of the prominences during the first three and the last three months of the year.

## SOCIETIES.

**ROYAL.**—May 19.—The President in the chair.—The Right Hon. W. E. Gladstone was admitted into the Society.—The following papers were read: 'On Discontinuous Phosphorescent Spectra in High Vacua,' by Mr. W. Crookes; 'Molecular Magnetism,' by Prof. Hughes; 'On the Identity of Spectral Lines of different Elements,' by Profs. Liveing and Dewar; 'Observations concerning Transplantation of Bone,' by Dr. W. Macewen; and 'Experimental Determination of the Velocity of White and of Coloured Lights,' by Messrs. Young and Forbes.—The Society adjourned over Ascension Day and the Whitsuntide recess to Thursday, June 16.

**GEOGRAPHICAL.**—May 23.—*Anniversary Meeting.*—Right Hon. Lord Aberdeen, President, in the chair. The following gentlemen were elected Fellows: Le Baron de Lühdorff, Col. W. F. Goldsworthy, Lieut. W. J. Moore, Lieut. Hon. F. C. Vereker, Messrs. A. J. Burness, W. A. Browne, E. S. Delmege, J. E. Day, E. H. Harris, E. Shoolbridge, W. Tebb, and F. Wagstaff.—The Founder's Medal for the Encouragement of Geographical Science and Discovery was awarded to Major Serpa Pinto, for his remarkable journey across Africa, from Benguela to Natal, during which he explored nearly 500 miles of new country, defined the fluvial systems of the southern slopes of the Benguelan highlands, and fixed the position of numerous places by a series of astronomical observations.—The Patron's Medal was awarded to Mr. B. L. Smith, for having, in a steamer built and fitted at his own expense, for the purpose of Arctic exploration, made important discoveries along the south coast of Franz Josef Land; and for his previous geographical work during three former expeditions, also equipped by himself, along the north-east land of Spitzbergen.—The annual Geographical Medals offered by the Society to the chief public schools were then presented to the following successful competitors:—Physical Geography: Gold Medal, R. Galbraith Reid, Dulwich College; Silver Medal, S. Edkins, City of London School. Political Geography: Gold Medal, T. Brooks, London International College; Silver Medal, C. T. Knans, Dulwich College.—It was announced that the subject for the examination in 1882, both in physical and political geography, would be Australia (excluding Tasmania).—The following gentlemen were elected as Council and Officers for 1881-2:—President, Right Hon. Lord Aberdeen; Vice-Presidents, Sir R. Alcock, Major-General Sir H. C. Rawlinson, Sir H. G. Barkly, Sir B. H. Ellis, F. Galton, and R. H. Major; Treasurer, R. T. Coombs; Trustees, Lord Houghton and Sir J. Lubbock; Secretaries, C. R. Markham and D. W. Freshfield; Foreign Secretary, Lord Reay; Council, J. Ball, Sir T. F. Buxton, Right Hon. Lord Cottesloe, Capt. F. J. O. Evans, J. Fergusson, Right Hon. Sir R. Bartle E. Frere, Col. H. H. Godwin-Austen, Col. J. A. Grant, J. K. Laughton, S. P. Low, Capt. Sir G. S. Nares, Admiral Sir E. Ommanney, Col. Sir L.

Pelly, Major-General C. P. Rigby, Major-General A. L. F. Pitt-Rivers, Lord A. Russell, General R. Strachey, Sir R. Temple, Lieut.-General Sir H. L. Thunellier, Sir H. C. Verney, and Col. H. Yule.

**BRITISH ARCHEOLOGICAL ASSOCIATION.**—May 18.—The Rev. S. M. Mayhew in the chair.—The further discovery of Roman articles in King's Arms Yard was announced by Mr. R. E. Way.—An ecclesiastical seal, hitherto unpublished, was exhibited by Mr. W. S. Smith, who also contributed a collection of drawings in Wales.—Mr. L. Brock described a mould for casting pilgrims' signs recently found in Liqueurpond Street.—The Chairman exhibited two remarkable figures in oak found in London, and several other objects of Saxon and later dates.—Mr. C. Sherborn described a dagger of historic interest, since, from its inscription, it was one of those used by the twenty-five men who banded themselves together to avenge the murder of Sir E. Godfrey in 1678. The appearance of the weapon confirmed the date.—Mr. W. Myers exhibited a large collection of antiquarian objects of considerable beauty and value. Among these were a gold *seal* from Zanzibar, covered with ornamentation very similar to ancient Eastern work although the article was of late date, a gold statue of Braham, some Irish ring money of the same material, which from the twisted appearance was probably but the goldsmith's mode of keeping his gold in convenient form for other purposes, a fine series of Egyptian articles, worked cones from Cissbury, and many flint implements from Thebes and from Gourni in the desert, a locality which has not yet been noticed as having yielded these prehistoric evidences of the existence of man. The articles exhibited were brought by Mr. Myers from the localities named, and were described in detail.—A paper was then read by Dr. Rhine on certain figures of wood, confessedly of remote antiquity, which have been found in Britain, Brittany, &c., at various periods. The author referred to the importance of the comparison of antiquities found in one country with those from elsewhere, and proceeded to point out the remarkable analogy between a wooden figure found at Newton Abbot, twenty-five feet from the surface, a Bolivian figure found in a serpent mound, and another, also of wood, of Astarte, found in Brittany. Reference was also made to a rude wooden figure of the Virgin, said to have been found at Mont St. Michel, another which is believed to have come over with the Holy House of Loreto, and a third in a convent at Minorca, a well-known Phœnician settlement.

**NUMISMATIC.**—May 19.—J. Evans, Esq., D.C.L., President, in the chair.—Mr. F. Latchmore was elected a Member.—Mr. A. Grant exhibited four tetradrachms, a drachm, and a hemidrachm of Heliocles, king of Bactria, showing variations in the king's portrait; also five copper coins of the Sakas of which the obverses were imitated from the money of Heliocles.—Mr. Durlacher exhibited a set of the different types of Queen Anne's farthings, all in fine condition.—The Rev. C. Soames exhibited three small silver ancient British coins and one copper, the last mentioned having on the obverse a bear and on the reverse a cock.—Mr. Krumbholz exhibited seventeen silver pennies of Edward the Confessor, of various types, mints, and moneyers, including two varieties of the sovereign type.—Mr. H. S. Gill read a paper on some seventeenth century tokens of Devonshire not described in Boyne's work.—M. H. Sauvage communicated an article on an unedited *fels* of a prince of Sejestán of the second branch of the Saffaride family.

**ZOOLOGICAL.**—May 17.—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on the additions made to the menagerie during April. Special attention was called to an Indian darter (*Plotosus melanogaster*), a female Beisa antelope (*Oryx Beisa*), born in the gardens April 12th, believed to be the first example of this antelope that had been bred in captivity; and a mountain ka-ka (*vestor notabilis*), from Otago.—Mr. Sclater exhibited and made remarks on examples of four parrots of the genus *Chrysotis* from various islands of the Lesser Antilles.—Letters and papers were read: from Mr. C. Bock, on the land and fresh-water shells collected in the highlands of Padang, Sumatra, and in the eastern and southern parts of Borneo during his travels in those districts; eight new species were described.—from Mr. G. B. Sowerby, jun., on eight new species of shells from various localities.—by Mr. W. A. Forbes, on the anatomy and systematic position of the Jacanas (*Pardalipicus*), which he showed were in no degree related to the rails, but form a separate group, to be placed amongst the plovers and allied birds (*Limicolæ*); the author also called attention to the peculiar form of the radius in the genus *Metopidius*, which is not developed in the other genera of this group.—from Mr. L. Taczanowski, on a new species of weasel from Peru, proposed to be called *Mustela*

*Jelskii*, after its discoverer,—from Mr. W. F. Kirby, on the hymenopterous insects collected in Socotra by Prof. B. Balfour; of these two were apparently new to science,—and from Mr. F. Day, on the range of *Apogon Ellioti*.

**CHEMICAL.**—May 19.—Prof. Roscoe, President, in the chair.—The following papers were read: 'On Ammonium Nitrite and the Reaction between Hydrogen and Nitric Oxide in the Presence of Spongy Platinum,' by Mr. L. T. Wright. The author has repeated the experiments recently made by Mr. G. S. Johnson, who stated that the synthesis of ammonia was effected by passing hydrogen and nitrogen over heated spongy platinum. The author states that the nitrogen was contaminated with nitric oxide. The substance used by Mr. Johnson, ferrous sulphate solution, for freeing the nitrogen from nitric oxide, does not completely absorb that gas. When pure nitrogen, obtained by the action of potassium hypobromite on ammonium chloride, or by passing the nitrogen evolved by heating ammonium nitrite through an alkaline sulphite, was used, no ammonia was formed. Hydrogen reacts upon nitric oxide in the presence of cold spongy platinum to form ammonia.—'On the Synthetical Production of Urea from Benzol, Ammonia, and Air by the Action of Heated Platinum,' by Mr. E. F. Herroun.—'On a Proposed Volumetric Method for the Ready Estimation of a Soluble Sulphite and free Sulphurous Acid, or of free Sulphurous and Sulphuric Acids, even in the Presence of Sulphates,' by Mr. O. V. Pisan.—'On the Identification of Crystallized Alkaloids by the Microscope and the Use of Polarized Light,' by Mr. A. P. Smith.—'On the Colour Properties and Colour Relations of the Metals of the Iron-copper Group,' by Mr. T. Bayley.—'On the Effects of the Growth of Plants on the Amount of Matter removed from the Soil by Rain,' by Mr. E. W. Prevost.—'On the Action of Sodium on Cinnamic Ether,' by Mr. F. Hatton.

**METEOROLOGICAL.**—May 18.—Mr. G. J. Symons, President, in the chair.—Messrs. D. W. Barker, B. Jumeaux, W. Oelrichs, H. Porter, W. Roper, and Rev. G. R. Wynne were elected Fellows.—The following papers were read: 'Comparison of Robinson's and Osler's Anemometers, with Remarks on Anemometry in general,' by Mr. R. H. Curtis. The author in this paper gives a very clear statement of the present state of anemometry, and points out the defects in Osler's and Robinson's anemometers, which are the chief forms of recording instruments used in this country.—'Notes on Waterspouts observed at Cannes in January or February, 1872,' by the Hon. F. A. R. Russell.—'On some Swedish Meteorological Observations in connexion with the Return of the Seasons,' by Mr. A. Beazeley.

**PHILOLOGICAL.**—May 20.—*Anniversary Meeting.*—A. J. Ellis, Esq., President, in the chair.—The President read his annual address, principally on spelling reform.—The following Members were elected as the Council for 1881-82: President, A. J. Ellis; Vice-Presidents, The Archbishop of Dublin, Dr. W. Stokes, Rev. Dr. R. Morris, Dr. J. A. H. Murray, H. Sweet, and Prof. A. G. Bell; Ordinary Members of Council, H. Bradshaw, E. L. Brandreth, Prof. Cassal, C. B. Cayley, R. N. Cust, F. T. Elworthy, E. R. Horton, H. Jenner, Dr. E. L. Lushington, Prof. R. Martineau, Rev. J. B. Mayor, W. R. Morill, J. Peile, Prof. Postgate, Prof. Rieu, Rev. A. H. Sayce, Prof. Skeat, Dr. E. B. Tylor, H. Wedgwood, and Dr. R. F. Weymouth; Treasurer, B. Dawson; Hon. Sec., F. J. Furnivall.

**ANTHROPOLOGICAL INSTITUTE.**—May 10.—Major-General A. Pitt-Rivers, President, in the chair.—Mr. Hyde Clarke exhibited a number of stone implements collected by Mr. P. Koramenes, of Smyrna.—Lieut.-Col. R. G. Woodthorpe read a paper on the wild tribes of the Naga Hills.—Prof. G. D. Thane read a paper on some Naga skulls.

**HISTORICAL.**—May 19.—*Adjourned General Meeting.*—Lord Aberdeen, President, in the chair.—The meeting was convened for the purpose of receiving the Report of the Committee of Inquiry and the Report of the Council.—Dr. Rogers, the late secretary, spoke at some length in defence of his administration of affairs.—Ultimately the report of the Committee was received and that of the Council adopted with only seven dissentients.—A motion "That the resignation of Dr. Rogers be not accepted, and that he be appointed secretary and historiographer," was negatived on a show of hands, only ten hands (including Dr. Rogers's) being held up for it.

**ARISTOTELIAN.**—May 23.—S. H. Hodgson, Esq., President, in the chair.—Mr. S. Oliver read a paper 'On Hamilton and Mansel,' which was followed by a discussion.

## MEETINGS FOR THE ENSUING WEEK.

- Mon. Institution of Surveyors, 3.—Annual General Meeting.  
 — Aristotelian, 7.  
 — Society of Arts, 8.—Colour Blindness and its Influence upon Various Industries; Lecture III., Mr. H. B. Carter (Cantor Lecture).  
 Tues. Royal Institution, 3.—Non-Metallic Elements, Prof. Dewar.  
 — Society of Arts, 8.—The Principality of Loo Choo, Consul J. A. Gubbins.  
 — Civil Engineers, 8.—Discussion on Mr. Ibranton's Paper 'The Production of Paraffin and Paraffin Oil.'  
 Wed. Entomological, 7.  
 — British Archaeological Association, 8.—'Mermaids,' Mr. H. S. Cuning; 'Arts in London,' Rev. S. M. Mayhew.  
 Thurs. Royal Institution, 3.—Magnetism, Prof. Tyndall.  
 — Archaeological Institute, 4.—Included Figures upon Slate and other Remains from Tisbury, Wiltshire, Mr. J. P. Harrison; 'Recent Discoveries among the Pyramids,' Mr. W. J. Loftie; 'Britanno-Roman Inscriptions found in 1898,' Mr. W. Wacklin.  
 — Royal, 4.—Election of Fellows.  
 — Linnean, 8.—'The Habits of Ants (VIII.),' Sir J. Lubbock; 'The Genus *Micromia*, Schmidt, and on some other Species of the Order Echinommatia,' Mr. S. O. Ridley; 'On *Diopatra*, a new Genus of Spongia,' Prof. Duncan.  
 — Chemical, 8.—'Saponification of Fatty Oils and Waxes,' Messrs. A. H. Allen and W. Thomson; 'sulphides of Copper and a Determination of their Molecular Weight,' Mr. S. Pickering.  
 — Society of Antiquaries, 8.—Election of Fellows.  
 Fri. United Service Institution, 3.—Mounted Infantry, Capt. J. R. Lumley.  
 — Philological, 8.—Some Points in English Grammar, Mr. H. Sweet.  
 — Royal Institution, 9.—Magnetic Disturbance, Aurora, and Earth Currents, Prof. W. G. Adams.  
 Sat. Royal Institution, 3.—Russian Literature: Gogol, Prof. C. E. Turner.

## Science Gossip.

PROF. ALLMAN on Tuesday last resigned the office of President of the Linnean Society, which he has held for some years, and Sir John Lubbock was elected to the presidency in his place. Mr. B. D. Jackson was re-elected Botanical Secretary, and Mr. G. J. Romanes, so well known for his researches on the physiology of the jelly-fishes, on animal intelligence, and on nerve evolution, was by a large majority elected Zoological Secretary in the place of the late Mr. E. R. Alston. This election, together with the addition of Prof. Lankester to the Council, is a guarantee that the claims of modern biology will in future receive fuller attention than hitherto from the Council. There was an unusually large attendance of Fellows at the meeting. Prof. A. W. Eichler, Director of the Royal Botanic Garden and Museum at Berlin, has recently been elected a Foreign Member of the Society.

THE Glasgow Mechanics' Institution, which has been working for sixty years, is now converted into a College of Science and Arts. Sir William Thomson presided recently at the distribution of the prizes won during the past session. The hall in which the meeting was held being illuminated with Swan's electric lamps gave Sir W. Thomson an opportunity of delivering an interesting address on the use of electricity for domestic lighting.

MM. YUNG AND CLÉMANDOT have shown that the phosphorescence of sulphide of calcium and similar substances is due to a physical disturbance of their molecules by the blue rays of the spectrum. The violet colour of the phosphorescence of the luminous paint is due to this cause. The red and yellow rays produce scarcely any phosphorescent effect. It must not be forgotten that M. E. Becquerel showed thirty years since that the phosphorescent spectrum was due entirely to the blue and the most refrangible rays.

MM. DES CLOIZEAUX AND DAMOUR describe in the *Comptes Rendus* a new mineral, to which they give the name of "Chalcomenite." It is found in small green crystals in the Argentine Republic, associated with selenite of lead. It appears to be a new selenide of copper.

MR. E. H. COOK proposes in the *Philosophical Magazine* the term "sonorescence" as suitable for the phenomena connected with the telephone and the conversion of intermittent radiations into sound.

## FINE ARTS

THE GROSVENOR GALLERY.—SUMMER EXHIBITION NOW OPEN. Daily, Nine to Seven.—Admission, 1s.; Season Tickets, 5s.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETY-FIFTH EXHIBITION IS NOW OPEN. 6, Pall Mall East, from Ten till Six.—Admission, 1s.; Catalogue, 6d.

ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-SEVENTH ANNUAL EXHIBITION IS NOW OPEN. From Nine till Seven.—Admission, 1s.; Catalogue, 6d.

H. F. PHILLIPS, Secretary.

THE SEVENTEENTH ANNUAL EXHIBITION OF CABINET PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS M'LEAN'S Gallery, 7, Haymarket, next the Theatre.—Admission on presentation of Address Card.

PALL MALL GALLERY, 48, Pall Mall.—NOW OPEN, the EXHIBITION OF PICTURES by the celebrated Russian Artist AIVAZOVSKY. —'COLUMBUS'S SHIP IN A STORM,' 'COLUMBUS LANDING ON SAN SALVADOR,' and many other important Works. —'The transparency of the waves is evidence of the artist's great power.'

—Daily News. —'The illusion of the beam of sun across the ship is complete.'—*Pall Mall Gazette*.

Admission, 1s.; Catalogue, 6d.

YORKSHIRE FINE-ART AND INDUSTRIAL INSTITUTION, YORK.—NOW OPEN, the SUMMER EXHIBITION OF PAINTINGS, and the Prince of Wales's magnificent Collection of INDIAN PRESENTS.—Admission, 1s.; Excursions, 6d.

ROSA BONHEUR'S celebrated PICTURES, 'ON THE ALERT' and 'A FORAGING PARTY,' which gained for the Artist the Cross of the Order of Leopold of Belgium at the Antwerp Academy, 1879; also the COMPLETE ENGRAVED WORKS OF ROSA BONHEUR, including the well-known 'HOUSEFAIR,' NOW ON EXHIBITION at L. H. Lefevre's Gallery, 14, King Street, St. James's, S.W.—Admission, 1s.—Ten to Five.

SWISS EXHIBITION OF SWISS SCENERY AND SWISS SCENES, by SWISS PAINTERS. Instituted by the CERCLE des BEAUX-ARTS of GENEVA.—106, New Bond Street.—Admission, 1s.

LA SOCIÉTÉ des AQUARELLISTES FRANÇAIS.—NOW ON VIEW, an EXHIBITION OF WATER-COLOURED DRAWINGS by the Members of the above Society, at GOUPIÉ & Co.'s Galleries, 25, Bedford Street, Covent Garden.—Admission, 1s. An illustrated Catalogue has been published.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' 'Rainbow Landscape' (Loch Cullin, Scotland), &c., at the DORÉ GALLERY, 38, New Bond Street. Daily, Ten to Six.—1s.

## THE ROYAL ACADEMY EXHIBITION.

(Fourth Notice.)

THE number of battle-pieces has diminished this year at the Royal Academy as well as at the *Salon*. Among the better pictures of the class is Mr. E. Crofts's *George II. at the Battle of Dettingen* (No. 101). The king has dismounted and "prances on the plain" before his troops, or rather a very few of them, the painter being as "economical" in this respect as the manager of a country theatre. It must be admitted that on the whole this design is not impressive; the treatment is painty, a certain heavy bluntness of touch pervades it, and there is a lack of finish generally. The meritorious elements are the movement of a group of drummers in the foreground, and the dexterous treatment of the colour of the red coats of the guards, which are deftly given in scarlet or purple as they appear in light or shadow.—*Montrose at Kilsyth* (311), by Mr. A. Gow, comprises life-size and animated groups of "malignants" or Cavaliers, disposed in line and made expressive by means of approved pictorial incidents, actions, and looks. The leader, in his shirt-sleeves, addresses his horsemen with a great deal of *élan*, and with a braggadocio more worthy of Ancient Pistol than of Montrose. In this figure and in many of the faces is so much of the theatrical mood of design that it mars the great cleverness of the work as a whole, its compact and powerful grouping, and the dashing mastery of the painting in general, in respect to which the horses have profited most.—We cannot congratulate Mrs. Butler on having succeeded in the much-talked-of *Defence of Rorke's Drift* (899), although it is not without dramatic, or rather melo-dramatic, merits. The incidents are, at the best, commonplace, and more than one of them, including the expressions of certain faces, reproduces too closely the artist's previous efforts. Much of the colour is crude, and the execution is unprecedentedly rough and imperfect.

The most careful of the warlike pictures is Mr. Eyre Crowe's *Explosion of the Cashmere Gate at Delhi* (66), which tells its story with conciseness and force, is full of just and animated expressions and actions, and is thoroughly faithful and therefore pathetic. Its defects are want of solidity, or reality, in the architecture, and brightness in the illumination. We have already described this work fully.—The following pictures have martial subjects. *A Deserter* (280), by Mr. J. H. Henshall, represents the interior of a railway carriage, where two soldiers are conducting to prison a youth, who is handcuffed. A girl encourages and consoles

the captive. The faces are capitally conceived,—those of the lovers are especially excellent,—nor are their figures less worthy of attention. We take this to be an early work by a young painter. There were pictures of his in last year's Academy.—Mr. S. Lucas paints like "an old hand," and exhibits knowledge of artistic "dodges." His showy *Charles I. before Gloucester* (354) is very clever and reminds us of an early work of Mr. Elmore's. It is less animated in composition than dexterous in execution. Its merits are, therefore, rather apparent than real.

A much more important and valuable work is Mr. Herkomer's *Missing: a Scene at the Portsmouth Dockyard Gates* (373) after the loss of the *Eurydice*. It is one of the pictures of the year, and, among the artist's productions, stands next to the admirable 'Last Muster.' Although inferior to the latter in every respect, it is a masterpiece of "pictorial-newspaper" art, that is, it embodies with great spirit and success a considerable number of attractive and obvious incidents and motives. Such a mode of design being accepted as desirable, it follows that this is a picture of exceptional value and vigour, for the enunciation of which no large degree of learning or care is needed, finish is superfluous, and the finer qualities of execution, colour, tone, composition, and chiaroscuro are out of the question. Acceptance of art in this form is, of course, ominous; if it pass current, in a few years there must be an end of fine technical art. Such painting of figures is, although of a far higher strain, the complement to that other pictorial manifestation which, unfairly for Scotland, is called "Scotch" landscape painting. What comes of that these walls declare. For the present, 'Missing' is a masterpiece in its way, and excels in showing "fetching" points of design, such as the rough fisherman who speaks to the dazed and heartbroken little boy; the girl who guides her half-blind grandmother away from the iron post, against which her heedless grandson drags the elder in search of a toy; the tall sailor who looks over his shoulder at the sobbing old man, whose friends console him as well as they can, while, quite broken down, he leans on the breast of his neighbour. A handsome face, although it is undeniably a fine type, which occurs in this picture is too often repeated, and should be varied. We have several examples of this type in the girl leading the grandmother, in the tall sailor, in two of the young women with the old man, and in the lady with the grey veil about her hat. All these persons seem to belong to the same family.—*At Last!* (391), by Mr. A. Stocks, furnishes one of the most creditable examples of the "pictorial-newspaper" order of painting which the season has brought us. Broadly speaking, and apart from the incidents of the subject, the picture has most of the qualities of Mr. Herkomer's. In care, finish, and solidity it surpasses 'Missing'; its chief face may compare favourably in technical respects with any of Mr. Herkomer's, nor would the comparison be unfavourable to it in regard to the pathos and expression which are happily given in the visage of the old woman who, seated in a chair in her cottage, with a telegram (!) on the table at her side, has been eagerly expecting the arrival of her son, who as a scapegrace enlisted was unheard of for years, and now, a weather-beaten dragoon, enters the cottage. In execution, as in sentiment, this fine face has a strong likeness to what Mr. Herkomer might have given us in such a design. The story is easy to read; it was not difficult to tell. The merit of the artist is depreciated by the *ad captandum* invention he has employed for his purpose and the trivial nature of his design, apart from that of the woman's face.

'Home again!' (401) belongs to the same class. In it Mr. F. Holl has depicted the Guards' return, wounded, wasted, and weather-beaten, from the wars. Always lugubrious, this artist has here indulged in what is, for



him, unprecedented action, energy, and movement among the figures, and a good, bright, out-of-door effect of daylight. The highest efforts of Mr. Holl's ability, feeling, and skill appear in the face of the faded young woman, sister or mistress, who trudges gleefully and almost hysterically at the side of a gaunt soldier, on whose arm she hangs, undecided whether to laugh or cry.—*Before Naseby* (515), by Mr. L. J. Pott, might well have been hung to match Mr. Lucas's 'Charles I. before Gloucester.' It is the work of one who has hitherto done better. It illustrates the legend that the "White King" was beaten at chess before the battle that decided the war. The design is commonplace, but there is considerable movement and some character in the figures severally; too much cleverness is recognizable in the treatment of the faces and draperies. Facile in all ways, this picture has betrayed its painter, and its triviality is obvious. The figure of the king is good, that of his antagonist is better painted.—*Un Gage d'Amour* (1365), by Mr. E. B. Leighton, bright, solid to hardness, neat to isolation of tints and a metallic texture, is the reverse of Mr. Lucas's or Mr. Pott's productions. A lady adjusts a crimson scarf about the helmet of her lover, and he looks on at the operation. Here is no subject; nothing is to be told. The armour and the hands have been most carefully drawn and capably painted in a German manner, which needs *élan* and the charm of mastery ease to move us with its technique. The faces have been studied with rare care, and are as creditable to the painter in expressive pathos as in execution. But they do not move us a bit. On the other hand, praise is due to a sound example, for the author of which our respect increases the more we look at it. The shadows are blackish; the colour is somewhat cold. The monotonous brown of the half tints deprives us of much pleasure in a very respectable work, an example of creditable studies and well-sustained carefulness.

We may now turn to a group of *genre* pictures. No. 106 Mr. J. W. Waterhouse calls *Rival Roses*. In colour, treatment, and sentiment it is entirely French. A damsel in a rose-coloured dress leans over the garden wall of an Italian house of Roman type, and by means of a scarf attached to its handle draws up a basket of roses from the hands of a flower-seller dressed in blue who stands in the street. It is a warm, graceful, and pleasing example, with a scientific arrangement of colour and light.—"Good night, father!" (121) is the best of Mr. J. Clark's contributions of the year; in pathos, and even in design, it strongly reminds us of a larger and very beautiful work with the same subject which Mr. Arthur Hughes painted some years ago with characteristic grace. "Good night" is here supposed to be addressed by a good little girl in her white nightdress to her father, who sits at a cottage door and chops wood for the morning's kettle. Comparing Mr. Clark with himself, the fairest standard for criticism in this case, we find that the general qualities of his picture are the same as those of previous works of his: the painting is a little flatter, thinner, and less solid; the execution is less searching; the draughtsmanship is not beyond challenge (see the foreshortening of the man's forearms, which is incorrect); all the heads are too small.—*Reckoning without his Host* (127) is a subject which is painted at least a dozen times a year here and at the *Salon* (see M. Fichel's 'La Carte à Payer,' No. 881, now in the Champs Elysées). In the English instance a needy cavalier in a red wig is meditating sorrowfully over the bill which has been brought to him after a good *déjeuner*. Technically speaking, this is a better, that is a more searching and solidly executed, work than that we have described above by the same artist, Mr. S. Lucas, whose dashing pictures of furniture and *bric-à-brac* are much esteemed in the market. The drawing of the figure merited more atten-

tion; its feet are too small.—The subject of "Pax Vobiscum!" (128) of Count W. von Reichenbach is also by no means new. It is the twentieth example in the exhibition which we might have chosen as a text for comments on the poverty of research, narrowness of observation, and lack of sympathy which the English gatherings, as well as those of Germany and Holland, display when compared with the French *Salon*. Threadbare subjects are not wanting in Paris, but usually some vitalized element gives more or less interest to the treatment of them; often technical charms redeem triviality and conventionality, and even ennobles tameness of conception; for examples take the 'Plus Rien' and 'École de Couture' (1189, 1190) of M. Israels. How often the story of 'Pax Vobiscum' has been told we dare not say. The scene in this instance is the interior of a church, where kneels a lady before the altar in a passion of weeping (!) and prayer; posed at the side are a plump young monk—her lover of past days, we suppose—and his sour-visaged old companion, in brown frocks. The elder man scans the face of the younger. A properly brought up reader will have no difficulty in conceiving the scowling expression of the latter. We have a difficulty in saying of what material the church is constructed; the surface of the picture will do equally well for colourwash or marble. Much dexterity is displayed in light and shade and chiaroscuro.—*Janet Escaped* (144) is one of Mr. Cope's contributions, and has several attractive qualities. It represents a little toy-laden child toddling downstairs from her nursery, while foolish friends look on delighted. The idea is rather pretty, and deserved more scrupulous care in rendering. *Far-Away Thoughts* (510), by the same genial painter, escaped our notice in Gallery VI.—*Never to be Forgotten* (143), by Mr. G. Smith, whose cradle picture has been already praised in these columns, portrays with animation and brightness a young lady suffering the pangs of first love and contemplating a locket. Of course she wears ringlets and a white dress daintily adjusted to her contours; the "worm" has not yet begun to gnaw this full-blown rose. The execution is luminous, though rather more painty than solid or pure in colour and handling; the face is expressive and fitted to the subject, the throat is well modelled, the arms are too small and not perfectly foreshortened; the tapestry of the background is cleverly represented.

In *The Farm of the Alhambra* (168) Mr. R. Ansdell has painted animals in a landscape and an ancient gateway with pergolas within, the whole displayed in a somewhat "chalky" sunlight effect, but not without brilliancy. The mules, although they are rather heavily drawn and cold in colour, are excellent in texture, and a large white Syrian goat is as smooth and well combed as if he belonged to a toilette club; a similar excess of neatness is observable in all parts of the picture, and the animals look as if they had just emerged from bandboxes. The solid and careful painting and the conscientious studies of animal characters and actions are extremely creditable to Mr. Ansdell. *Lucky Dogs* (176), although its subject is hackneyed, has much merit. The characteristic neatness of Mr. Ansdell's mode of execution is here suited to the subject, because well-combed spaniels are sleek and curly to their hearts' content; their mistress's head as shown by reflected light is true and natural; it would have gained something if it had looked less like a portrait. *Collecting Sheep in Glen Spean* (214), a larger production of the same scrupulous animal painter, is not so good. A Highland landscape ought not to be deficient in colour or solidity, nor to lack atmospheric tones and tints.—With the contributions of Mr. Ansdell may well be grouped those of Mr. T. S. Cooper, who has had the courage to paint *The Scapegoat* (211)

without reference to that master poem in painting by Mr. Holman Hunt which bears the same name. It would have been wiser to call this picture by another name and omit the red fillet about the horns of this he-goat with the well curried and brushed hide, who stands alone in a very mountainous country and looks about him without concern for the past or the future. Whether or not the scapegoat of the Jewish camp was ignorant of his function or his fate it is no part of ours to inquire; but for pictorial as well as for moral purposes Mr. Cooper was bound to make his animal pathetic and suggestive if he was intended to represent the particular creature indicated by the title of this work. In this Mr. Holman Hunt succeeded most nobly, but our R.A. has not. The latter has, nevertheless, delineated and painted faithfully and with honourable laboriousness a goat which is not much inferior to that of the great picture we have named. In fact, although a little hard and slightly metallic of texture, it is painted in what is otherwise a first-rate manner. It stands bleating among sunny and stony hills, which, barren as they are, bear herbage enough for a legion of his kind. The handling of the hide, the drawing of the figure and of the foreground, rocks, and herbage are of admirable quality. Greater force of light and shade in the landscape would wonderfully improve this picture.—"Man goeth forth unto his work" (179) depicts, in a richly toned landscape of a field, mowers going along a path with their implements. This picture owes too much to George Mason to be quite welcome; but we could have wished Mr. Wetherbee had borrowed the delicate and yet powerful luminosity and solemn chiaroscuro of his prototype.

Mr. J. C. Horsley has painted better pictures than *Life in the Château Gardens at Fontainebleau* (274), which is one of his moralities because, in a hard and whitish light, it shows a *bonne* neglecting her baby charges while she flirts with a man in a blouse, who in turn lets a decrepit old man, whom he ought to be dragging about, sleep in a garden chair. She poises the world, in the shape of an indiarubber sphere, on one hand, and simpers, much to her admirer's delight. A portly abbé passes, and, taking his eyes off his book, fixes them steadily on the girl. The best portion is the deftly painted garden chair.—*Married for Love* (294) is one of the most attractive of Mr. Stone's works. It is very like a pretty scene at a theatre, and might be adapted for a fan. The scene is a garden; beyond the lower foliage rise the red gables of a "Queen Anne" house; the figures are "Queen Anne" of the nineteenth century. There are plenty of orange trees, and roses set in china vases. A discarded son, in a travelling suit, and his young and beautiful bride, in a pink dress and slouching grey hat and drooping feather, approach along a path, and as if "to soft music," to present their offspring to its gouty grandfather. Let us hope they may be forgiven. This work is sure to make an attractive print, as the painter probably knew when he designed his work.

Of Mr. J. R. Herbert's *Return from Egypt* (259) we have already spoken. In *The Flight from the Sword of Herod* (299) the Holy Family pass along in moonlight with the utmost deliberation. The Virgin and Child ride a deplorable ass, and Joseph is a spiritless creature; the Virgin "makes eyes" at vacancy. The moral of the subject is enforced by the black wolf who destroys a lamb in the fold and sends the sheep scampering.—Mr. T. Davidson has painted with genuine pathos, and in a broad and effective but not dimly mode, a subject borrowed from the sick ward in the *East London Hospital for Children* (306). The design is so good as to make us regret that the subordinate figures are not better painted.—*Doubts* (310), by Mr. Fildes, depicts a girl in a white dress seated in a blue garden chair meditating and hesitating. Her expression is capital, and the picture is agreeable in other

respects, but it lacks fibre and solidity. *Dolly* (314), by the same artist, represents a country girl shelling peas in a yellow dish. A plump *morbidezza* and rural graces are well depicted here. The lighting is excellent and the breadth of style and modelling is taking.—There is plenty of movement in Mr. A. H. Tourrier's *Galileo before the Inquisition* (322), and considerable variety in the expressions of Galileo's judges. Still a canvas one-tenth as large would have sufficed for all that is valuable in this praiseworthy picture.—*A Choice Vintage* (327) is by Mr. C. Green, whose cleverness in depicting such subjects has been already proved. It is a capital satirical representation of an English after-dinner scene. The expressions and attitudes, especially those of the tall lean man who sits diffidently on the edge of his chair, are noteworthy. The painting is solid and precise, the tints are defective in fusion; but the effect is broad and the illumination clear and true. The local colour is rich and faithful.—Mr. H. Woods's *Gondolier's Courtship* (334) is a better picture than 'At the Foot of the Rialto' (61), which we have already noticed with pleasure not unalloyed. The figures are very spirited and rather gaudily coloured. The vista of the canal, its buildings and the atmosphere above, as well as the sheeny surface of the water are excellent. The defect of the background is a slight excess of paint.—*Scheveningen, Holland* (346), by Mr. G. H. Boughton, comprises a group of old women trudging along the white sands; a crowd of figures are on the dune behind, further off are the sea and shipping. As a study of warm white and ruddy tints this picture is very good indeed. We recommend to the notice of Mr. Boughton the mode of painting adopted by M. E. Feyen when dealing with subjects such as this, a mode which attains additional silveriness of colour. Another of Mr. Boughton's Dutch studies is his *Dead City of the Zuyder Zee* (374), which, by means of a few clean cottages on a little spit of land, represents fairly enough the greater part of the remains of the ancient fishing and trading town of Hoorn, in North Holland. Near trees that grow by a road side certain men and women are steadily trudging along. The picture, notwithstanding the excess of greenish tint which is one of the mannerisms of the artist, is silvery and clear, with suggestions of sunlight and amplitude of air.

Mr. Fildes's *Venetian* (378) is a big young woman with a copper pot and a many-coloured bundle of garments, which, we suppose, she is going to wash. There is more swagger than grace in her movements, the carnations are somewhat painty, the coloration lacks tenderness as well as richness in the local tints. For instance, the almost crude blue of the skirt is accompanied by harsh and hard red and blue in the striped petticoat. We cannot but regret that while displaying so much power Mr. Fildes did not choose for his model a less vulgar, if not a finer, type of woman.—*Nature's Mirror* (355) shows that Mr. F. Morgan's ideas of colour and delicacy of handling are becoming purer and more brilliant. Considerable as is his advance, there is room for him to do more in the same direction. At the side of a wooded pool two somewhat rough country girls are looking at the reflections of themselves in the bright, calm water, part of which is covered by floating lilies and other plants. Excess of pigment and a rough, opaque surface show need of culture on the part of a clever painter.

*The First Arrivals* (379), a work of Miss A. Havers's, is another woodland scene. Here two rosy little children have begun to feast on cherries, part of a repast laid on the grass for a picnic. Other persons approach between the trees. The baby figures are spirited in design, and they have been nicely executed. Here, again, is excess of paint, and some parts of the accessories are crudely treated.—*"Spell*

*Mediterranean"* (381) is Mr. C. E. Marshall's contribution to the class of pictures we are considering. A girl in white with a blue sash, holding a book, stands up and appears puzzled by the long word in question and its complicated consonants. The expression has been carefully studied and successfully rendered, the handling is free and not unsound, the shadows are rather blackish.—Mr. Small is one of the most fortunate of the school of designers whose works may be grouped under the title of "pictorial-newspaper pictures." An excellent specimen of the class is *The Survivors* (385), a rough, bold, and somewhat slovenly painted view of the sea after a storm, while a lifeboat approaches the rigging of a wrecked ship. According to its own standard this is a work of no mean value.—*The Benediction* (422) is the careful and well-studied work of Mr. J. D. Linton. It is noteworthy for excellent painting of armour and some extremely spirited heads, the best of which is that of the man who kneels with a yellow badge on his arm. On the other hand, the design as a whole is weak, and, while formal, not well balanced.

In Gallery VI. the visitor will find several capital pictures, including Mr. O. Weber's *Mid-day Meal in the Open* (429), a plough team and its attendants grouped in a field and dining. The sky is heavy and raw as well as rough. The horses have, on the other hand, been painted with skill and drawn with care. The landscape is simple and natural, but rather uninteresting.—*Burning Weeds* (444), by Mr. A. J. Hook, a picture of clearing land of waste, is bright and sunny.—*The Coral Necklace* (470) of Mr. G. A. Storey shows with freedom and tact a little French girl in a blue dress and a red necklace, standing in a simple, graceful pose with both hands behind her. The expression, a subtly natural one, without anything that can be called emotional, is well treated, the carnations are somewhat waxy and opaque, and the execution is smooth to excess. It is possible to challenge the drawing of the features.—In Gallery VII., besides works we have already noticed, the visitor may see Mr. F. S. Walker's *Among Sweet Flowers* (520), a capital vista of a formal garden, with figures walking on one of the paths. This picture is hung too high for us to judge of its finish; we can, however, discover that it is powerfully coloured and bright in illumination, and excellent in general keeping; the large masses of foliage are of striking quality.—In the same room is a triptych by Miss G. Macgregor, called *The Mistletoe Bough* (551-3). In the central portion the chief persons, a lady and her lover, have been excellently designed. Their poses are graceful and their actions dainty. There is so much merit in the picture as to make us regret the artist has not treated her work with uniform care, delicacy, finish, and solidity. The inferior figures are little better than shadows, slovenly in drawing and vacuous in expression. The same must be said of the wing pictures of this group.—In quite another style is the *Quiet* (560) of Mr. J. Tissot, where a lady is seated on a garden bench with a child and a dog, and, according to Mr. Tissot's wont, under a chestnut tree in sunny weather. He has painted as cleverly as ever, and with rare good fortune represented the peculiar effect of light reflected into or, so to say, saturating the shadow in which his figures appear. He has chosen a somewhat superior ideal for the lady's face, which is rather that of a decent-looking shop-girl than a member of the *demi-monde* who had been born and bred in domestic service. The type is not noble, but it is intelligent instead of being merely luscious. The draperies have been treated with due attention; they seem a little hard and flat. "Good-bye!" on the *Mersey* (581), by the same artist, friends waving adieux to a departing crew, although it has animation of design, is not affecting.

One of the capital pictures of this exhibition is M. C. Van Haanen's *Washerwomen, Venice*

(589), a work which at once carries us away from the triviality and feebleness of most of its neighbours. Two handsome Venetians stand at the narrow entrance to an alley opening on a canal. One of them, bare-legged, bare-armed, and dressed in blue, stoops to rinse the last of a heap of garments. She has red hair, and a bright, pure skin of exceptional fairness and plumpness. Her companion, a darker, more fully developed woman, rude and strong in health and frame, stands erect and statue-like, with her feet together, her skirts tucked between her knees, while she adjusts the straps of her white chemise on her tawny shoulders. A bright red kerchief binds her blue-black hair. The picture is in full tone; rich and vivid colours distinguish it, likewise the spontaneity and energy of the actions.—Mrs. Tadema's *Winter* (594) is a powerfully illuminated and coloured snow-piece, where a little boy drives a little girl in a Dutch sledge. It is marked by good and truthful colouring, and right adjustment of the tones of the sledge and the snow.—There is some humour in the faces of the monks in Mr. W. D. Sadler's "It's always the largest fish that's lost" (596).—Mr. Calthrop's *In the Cloister* (1376), though slight and superficial in handling, shows tact in treating architecture and care for the tones of the whole.—M. M. Moreno's *Choir Rehearsal at the Organ* (1406) is powerful, rich, and pictorial.—*In flagrante delicto* (1409), by Miss C. Amyot, is full of spirit and fidelity.—Mr. Topham's large picture, *Renouncing the Vanities by Order of Savonarola* (1423), is crowded with figures and rich in demonstrative expressions well adapted to express somewhat trite ideas of the subject. It is as much a spectacle as a picture, but very far indeed from lacking merits of an attractive and obvious nature.—*In Front of the School* (1429) is by M. E. Frère, who depicts in characteristic fashion groups of boys at play in a snowy street. It is rather slighter than usual, and mannered.

Among the few masterpieces of this exhibition is M. Legros's *St. Jerome* (903), which we have already described at length.—As a spectacular work the visitor will see with pleasure Mr. F. A. Bridgman's *Funeral Rites of a Mummy on the Nile* (906), a large illustration of costume and ceremonies.—In *The Lyck Gate* (912) Mr. T. M. Rooke has used with tact, and painted with skill, an incident which is rather "goody" in itself, and was doubtless suggested by the picturesqueness of an ancient entrance to a churchyard. The painting is fine and sound, the colour, local as well as general, is rich and harmonious, the handling is solid, and the draughtsmanship is first rate.—The last figure picture we have to admire is Mr. Arthur Hughes's graceful representation of lovers parting. This work, *The Sailing Signal Gun* (1005), is especially remarkable for a beautifully designed and delicately painted figure of a charming lady, whose sweet and ingenuous air and expression attract every observer. Her lover is, perhaps, a little demonstrative in expression; the redness of his cheeks is rather more obvious than might be desired or is in keeping with the general coloration of the brilliant, finely lighted effect and the luminosity of the scene, which comprises a garden, the sea, a ship preparing to sail, and a somewhat weak figure of an old lady.

#### THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THERE are a number of excellent drawings in this exhibition, and we shall notice the most important in the order of the Catalogue. Mr. Aumonier's *Chelsea, from Battersea Park*, (No. 24) is an excellent piece of sunny atmospheric effect. The time is a fine soft and glowing summer evening.—Mr. J. Fulleylove is very happy in his beautiful architectural picture, *A Roman Bath, Nismes* (37); a rich and almost ruddy sunlight displays with breadth and force peached alleys and marble terraces, and the blue water of the bath. By the same artist is the larger painting called *From "The Ring given*



to *Venus* (75), a subject borrowed from Mr. Morris's 'Earthly Paradise.' Here we have, in a soft, voluptuous evening light, architecture, statues, a lofty receding coast, and a sapphire-coloured sea; these resplendent elements contrast with lines of gloomy cypresses, tall pines with "sailing" heads and copper-coloured stems. The picture is in high, strong keys of tones and tints, and enriched with the sentiment of a Poussinesque romance. Its only considerable shortcoming is the undue prominence of the distance.—Mr. Green's *Behind Time* (44) is marked by much humour in the careful, somewhat hard, presentment of an old gentleman, very lean and extremely bilious, seated on a garden bench, looking angrily at his watch, and stiffening with indignation because he has been made to wait.—Mr. J. Mogford's *Breeze and Sunshine* (59) is a broad and brilliant sketch of a boat on a sea-beach in full sunlight and a strong breeze. The wind blows out the sails which serve as an awning over a fisherman in the shadow.

Mr. H. Hine follows his father's steps in a creditable manner in depicting the effect of a silvery and calm summer evening on a low, flat land, a river, a rustic bridge, gigantic poplars, and plum-like elms. His work is called *London Colney, Herts* (66). A beautiful study of misty evening twilight in lowlands, while vapours rise above the lush herbage and a steel-like moat and ivied tower, and enshroud a row of oaks; overhead the drooping clouds retain a flush of rosy twilight. The *Gate Tower of Bodiam Castle* (98), the work of Mr. R. K. Penson, is a charming piece of grey and pallid illumination.—Mr. L. Smythe's *Carol Singers* (130) may, in technical language, be called "a blot"; it represents the effect of a reddish artificial light on a group of girls, women, and boys at a garden gate. It is interesting and valuable on account of the animation of the attitudes and the varied and natural expressions of the figures. It is extremely solid and rich in tone and colour, and admirably faithful to the effect of light, as above, in outer twilight.—Mr. J. D. Linton's *Janet Foster, from Sir W. Scott's 'Kenilworth'* (137) is much superior to its companion, *Amy Robsart* (152). The reading of the character is first rate. The damsel in blue carrying a tray is graceful and sedate; her face is intelligent and gentle. The technical subject is a study in rich, warm blues, and a broad, grave effect. 'Amy Robsart' is really a technical study in dark and light citron, green, and brown. The face does not suit the character, for it lacks tenderness and is too old.

*Last Touches* (144) is a capital piece of genre, by Mr. E. J. Gregory, and shows with exceptional spirit and skill a studio with an artist lolling back in his chair before a large picture, and holding in one hand a brush, in the other hand a palette. Behind, with her back to the fire, stands a handsome lady in evening dress contemplating with satisfaction the work of her husband. The arrangement of the light and shade as well as of the colour is broad and highly pictorial.—Mr. H. G. Hine has sent some unusually beautiful drawings, from among which we must select *Mount Harry, near Leves* (155), a large view of gigantic chalk downs, of grey, silvery light on shaws and farms; a broad and almost majestic effect of evening while the sun lingers above the horizon. *Seaford Bay and Cliff* (196) is by the same artist, and illustrates with beautiful truth and purity a white cliff in the middle distance overlooking the sea and orange beach; tender mist fills the upper air and softens the distance. *Twilight, Midhurst*, (202) is a nobly broad and fine representation of evening fading over a valley, uplands, and thin woods, and a serene and beautiful sky, over which seems to descend the rosy margin of a cloud, while the dun grey evening band broadens on the horizon, and rises as if to meet the ruddy bar before daylight fades from between them and all the landscape is left darkling.

The visitor should further look at Mr. E. H. Fahey's *Etta* (17), a vigorous sketch of a little girl.—Mr. Staniland's *Keeping Himself Warm* (27), a fiddler dancing in the snow and attended by a gleeful dog; and the same painter's "*Labour is Worship*" (172), a procession of monks, one of whom carries no greater burden than himself, while the "inferior clergy" bend beneath piles of firewood.—Mr. J. G. Philp's *South Coast of Cornwall* (42) is a good, but somewhat conventional, picture of calm misty sunlight on receding cliffs and a breaking sea.—Mr. J. Fahey's *Arrochar* (78), a vista of a lake and hills, has much grey and tender colour.—The Princess Royal's head of a man in a red hood, No. 95, has considerable spirit and dexterity.

#### MESSRS. Goupil & Co.'s Gallery.

In this exhibition may be seen a number of admirable water-colour drawings by members of La Société des Aquarellistes Français and other French artists of note. We shall only mention a few exceptionally fine examples. Of a group of three by M. Vibert, the most important is the largest, called *Rouge et Noir*. It represents with exceptional brilliancy, solidity, and purity of colour and lighting a great hall in the Vatican, where the cardinals and others, dressed in scarlet and deep rose colours, are assembled in active discussion; a dignitary starts back offended and dismayed because, on attempting to enter the presence of the Pope, two Swiss Guards, arrayed in that hideous black, yellow, and red uniform which is said to have been designed by Michael Angelo, cross their halberds and stop him, while a simple abbé, the *noir* of the title, is allowed to pass. *A Spanish Dancer* is the title of a smaller drawing of a woman richly dressed in flaming scarlet, rich black, and purple, posed at ease before a screen of stamped leather. The remaining drawing is *An Executioner*. He is a bare-breasted, muscular figure, and leans on a heavy, blood-stained scimitar. He is half masked by a red tissue bound about his face and head; his olive skin goes powerfully with the scarf and his robes of orange and green.

There is a beautifully executed, but unfinished, drawing by M. E. Dettaille, called *Grandes Manœuvres, Sept.*, 1876. Marshal Canrobert is depicted in a waggone, and many officers are saluting him; they are Russian, Austrian, Prussian, French, Italian, and English. Each man is dressed according to the regimentals of his corps and rank. The figures are isolated, yet highly finished, powerfully painted and coloured on the pure white paper, and without any background. As individual figures they have extraordinary merit, and as portraits they are excellent.—M. L. Leloir sends five drawings, of which we prefer the brilliant and spirited *Tambourine*, a voluptuous damsel with a tambourine in her hand, wearing a Turkish dress which has been exquisitely painted and shows delicate tints of rare quality.—M. Beaumont has some extremely spirited and quaint studies, of which let us name "*Tête-à-tête*," a boy faun and a young goat butting each other. *A Stolen Kiss* depicts with a good deal of humour a knight, armed *cap à pied*, kneeling at the feet of his mistress on returning from war, while she slyly gives up one of her fair hands to the kisses of his long-legged squire, who, stooping behind his master, holds a huge tilting helmet with a meridian sun for a crest; the gilded luminary winks one eye at the damsel's faithless trick. There is much precise, dainty, and delicate painting in this lively work.—M. L. E. Lambert has some extraordinarily vivacious drawings of cats, especially noteworthy of which is *Kittens*. The kittens are radially disposed; each has a different expression.—Besides the above are drawings by M. Chevallier (see the *Lion and the Fly*, a choir boy tickling the nose of a gigantic Swiss, who lies in half-drunken sleep on a vesture chest; a capital finished study

in rich reds, of which a version in oil is now in the *Salon*), MM. Duez, F. Heilbuth (of these the student will appreciate *The Ferryman*, children in a boat), Bastien-Lepage (a portrait), G. Doré, M. Claude, Jacquet, Lamé, L. Leloir, M. Leloir, J. Worms, and others.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 21st inst., the following pictures, the property of Mr. H. Lovatt:—H. Macallum, *Ashore for Water*, 105. V. Cole, *Bray on the Thames, near Maidenhead*, 194; *On the River at Arundel*, 525. A. Burr, *Music*, 100. E. Nicol, *Nothing Better to Do*, 315; *Under a Cloud*, 133. F. D. Hardy, *All Round the World*, 210; *Songs by the Sea*, 225. T. S. Cooper, *A Sedge Brook in the Meadows*, 136; *The Herdsman's Charge*, 472. J. Macwhirter, *A Rainy Day in the Highlands*, 139. G. B. O'Neill, *Post Time*, 141; *The Father of the Regiment*, 262; *The Rehearsal*, 420; *Reaping Time*, 341. H. Le Jeune, *The Welcome Draught*, 136. M. Stone, *In the Shade*, 267; *The Letter-Bag*, 493. J. Webb, *Dutch Pinkes at Scheveningen*, 126; *Cadiz*, 183. E. J. Niemann, *Hughenden Manor*, 252; *Hatherop Castle*, 173; *Warwick Castle*, 252; *Abinger, Surrey*, 126; *Linney Weir, Ludlow, Salop*, 237; *Lincoln, early Morning*, 147. F. Holl, *A Daughter of the House*, 169. J. Syer, *The Road to the Mill*, 162. B. W. Leader, *Autumn Scenery*, 231; *Bed of a Welsh River, Summer Time*, 346; *A Babbling Brook*, 340. J. W. Nicol, *The Bottom of the Punch-bowl*, 189. P. Nasmyth, *A View of Calton Hill, Edinburgh*, 189. R. Ansdell, *A Good Day's Sport*, 220. W. C. T. Dobson, *Tending the Goats*, 157. H. Garland, *Collecting Cattle in the Highlands*, 215. J. B. Burgess, *Saints' Day*, 283. T. Creswick, *The Ford*, 446. E. W. Cooke, *Lugger coming ashore in a Gale*, 304. E. Long, *A Nubian Girl*, 598. P. Graham, *A Passing Shower in the Hills*, 367. T. Faed, *Forgiven*, 577. Sir J. Gilbert, *The Salute*, 483. J. Linnell, sen., *Departure of the Emigrants*, 483. G. Vincent, *On the Yare, near Norwich*, 693. J. H. De Haas, *On the Coast, Picardy*, 431.

At the dispersion of the Collection Beurnonville at Paris the under-named works were sold for francs:—Boucher, *Jupiter et Calisto*, 20,000; *Le Marchand de Mercerie*, 7,400. Drouais, *Madame Dubarry*, 14,000; *Comte d'Artois, enfant*, 5,000. Fragonard, *Le Réveil de la Nature*, 15,000; *Les Baisers Maternels*, 7,800; *Essaim d'Amours*, 13,500; *La Vision du Sculpteur*, 12,800; *Diderot*, 6,900; *Visite à la Nourrice*, 9,000; *Le Pont de Bois*, 6,600; *Les Cascades de Tivoli*, 6,900. Greuze, *La Prière*, 19,000; *Jeune Fille Blonde*, 6,000; *L'Innocence et l'Amour*, 12,000. Lancret, *Le Faucon*, 110,000; *Un Nicaise*, 14,100; *La Ronde Champêtre*, 60,000. H. Robert, *Le Jet d'Eau*, 5,000. Rosalba, *Portrait de Jeune Femme*, 8,700. Platzer, *Alexandre et la Reine des Amazones*, and *Alexandre devant le Grand Prêtre de Jérusalem*, 14,500. Nattier, *Portrait de Madame de Flesselles*, 45,000; *La Princesse de Conty*, 9,000; *Madame Victoire*, 6,000. Tiepolo, *Triomphe de Flore*, 7,000; *Triomphe de la Religieuse*, 5,000. Pater, *L'Arrivée au Camp et Le Campement*, 52,000; *Assemblée Galante*, 12,100; *L'Accord Parfait*, 12,100. Vigie-Lebrun, *Portrait de Madame Vigie-Lebrun*, 6,400. Watteau, *Le Lorgneur*, 20,000; *L'Assemblée au Parc*, 9,200. Canaletti, *Vue de Venise*, 8,200; *Vue de la Piazzetta*, 8,300. Guardi, *Vue de Venise*, 27,000; *La Place St. Marc*, 6,500. Cuyp, *Paysage*, 10,050; *Portrait de Femme*, 5,000; *Vue de Rhenen*, 10,100. Van Dyck, *Portrait en Pied d'un Jeune Seigneur*, 30,000. Van der Heyde, *Un Canal en Hollande*, 14,100; *Place de Ville*, 5,000; *La Haye*, 9,000. Hobbema, *Le Moulin à Eau*, 33,000; *Entrée de la Forêt*, 65,000. Metsu, *Intérieur Hollandais*, 20,000; *L'Artiste*, 16,200. Eglon Van der Neer, *Le Duo*, 5,850;

Patineurs, 8,900. A. Van Ostade, Deux Amis, 5,100; Intérieur, 11,500; Le Chanson à Boire, 21,000; Le Repos sous la Tonnelle, 12,000. Rembrandt, Le Christ à la Colonne, 10,000; Portrait de Femme, 20,000; L'Obélisque, 16,500. Rubens, Le Bon Gouverneur, 13,000. J. Ruysdael, Le Village sur la Hauteur, 19,200; L'Entrée du Village, 6,200; La Cascade (No. 445), 28,600; Les Charbonniers, 23,000; Quai d'Amsterdam, 28,000. S. Ruysdael, Vaches à l'Abreuvoir, 5,900. J. Steen, Une Cour d'Hôtellerie, 6,000; Convalescente, 6,600. D. Teniers, L'Opérateur du Village, 6,100; La Partie de Cartes, 35,000; Une Kermesse, 28,000. Terburg, Jeune Femme à sa Toilette, 29,000; La Dépêche, 19,500. W. Van de Velde, Calme Plat, 7,300; Flotte Hollandaise, 16,200. P. Wouwerman, Halte de Chasseurs, 9,000; Le Marché aux Chevaux, 18,000; Le Relais, 20,100. Wynants, Chemin Montant, 11,600; Chasseurs au Repos, 9,300. P. Codde, Famille Hollandaise, 7,000. G. Dou, Ménagère Hollandaise, 30,100. F. Hals, Le Chanteur de Psaumes, 8,150; Chanteur (No. 305), 10,000; Femme à la Colletterie, 18,000. Hondeloeter, Le Coq et la Perle, 6,000. Slingelandt, L'Enfant à la Cage, 12,100. Ochtersveldt, Le Chien Favori, 6,350. Clouet (École), Portrait présumé de M. Stuart, 6,100. Van Eyck, Vierge et Enfant, 20,100; La Vierge, quatre Saints Personnes, 6,000. Van der Goes, Mariage Mystique de Ste. Catherine, 54,100. H. Holbein, Portrait d'Homme, 14,000. L. Van Leyden, La Nativité, 13,000. Memline, Dame Flamande du XV<sup>e</sup> Siècle, 18,800. Pourbus (Le jeune), Portrait de G. du Vair, 7,000. W. de Cologne, La Circoncision, 14,500. École de Bruges, Présentation au Temple, 10,000. A. de Messina, Portrait d'Homme, 33,000. Murillo, L'Assomption de la Vierge, 8,100. Van Dyck, Portrait en Pied de C. A. Seagia, 12,100. F. Hals, La Marchande de Poissons, 6,400. J. Ruysdael, Chasse au Cerf, 16,000; Le Torrent, 5,000. Wouwerman, Monticule Sablonneux, 8,300; L'Hallali, 6,200; Paysage, 8,900. Total of the sale, 2,428,995 fr. for 724 pictures.

At the sale of the collection of the Comte de Ganay, La Sainte Famille, by Mabuse, was sold for 5,500 fr.; P. del Vaga's Portrait du Card. Cybo for 4,500 fr.; H. de Bles's Décollation de St. J. Baptiste for 6,500 fr.; and Paysage Italien, by Claude, for 43,000 fr.

### Fine-Art Gossip.

It is with extreme regret that we announce the death of Mr. Samuel Palmer, the famous water-colour painter and etcher. This event occurred on Tuesday evening last, in the artist's house at Reigate, when a brief and extremely painful illness had culminated in mortification. Next week we shall record facts of his life. The interment is appointed for to-day (Saturday) at Reigate old church, at one o'clock.

The members of the Royal Academy will meet at Burlington House on Thursday evening, June 2nd, in order to elect an A.R.A. in place of the late W. Burges. This architect was, we believe, the only Associate of the Royal Academy whose work never as such appeared in an exhibition of the body to which he belonged, and whose name was never published in the official lists of the society. The vacancy caused among the R.A.s by Mr. Redgrave having joined the Honorary Retired Academicians will be filled on an early occasion, of which the date is not yet decided.

A CONSIDERABLE number of pictures and water-colour drawings by French artists have been gathered by the proprietors of *L'Art*, and are now on view at 134, New Bond Street. Among these works are some admirable specimens such as will repay a visit.

THE *Salon* will be closed between the 28th and 30th of this month inclusive.

At a sale of works of art, organized by M. Albert Wolf for the benefit of the widow of the

painter M. Andrieux, which occurred in Paris last week, the total nett proceeds were 50,000 fr. The pictures sold comprise gifts of their works by M. Meissonier, Henri IV., 4,600 fr.; M. Detaille, Porte-Drapeau de Dragons, 4,500 fr.; M. E. Lambert, Quatre Têtes de Chats, water-colour, 2,600 fr.; and other works by MM. M. Lemaire, Boldini, Bastien-Lepage, Heilbuth, Bouguereau, and others.

WE were invited to the private view, to be held on Tuesday last, of the first exhibition of the St. Stephen's Art Society, Palace Chambers, Westminster. We have already mentioned the formation of this Society.

THE Musée des Arts Décoratifs, Paris, has been reopened with many additions of importance, including a cast of the east gate of the Buddhist temple at Sanchi, similar to that in the South Kensington Museum, and acquired by the French from the English Government. Part of the Gansault Collection has been removed to make room for that of M. Michel Paschal. With the above are a fine carved marble chimney of Louis XIV.'s time, numerous bronzes, tapestries, decorative panels, metal works from the Collection Gréau, the Baron Edmond de Rothschild's antique statuette called 'Le Tireur d'Épine,' M. Dutuit's treasures from Annecy, tapestries belonging to M. M. Barre, embroideries the property of La Baronne d'Hunolstein, and the car of bronze from the collection of M. Carapanos, which was much noticed at the Exposition du Trocadéro.

THE medals of honour for works exhibited in the current *Salon* have been awarded: that for painting goes to M. Baudry; that for architecture to M. J. C. Formigé; that for engraving to M. Chauvel.

SEÑOR F. DE MADRAZO, father of the painter, and author of the catalogue of the Museum at Madrid and other important works, has been appointed Director of the Museum of the Prado in place of Señor F. Sans, whose death we recorded last week.

THE 'Dictionary of Architecture' of the Architectural Publication Society has long been supposed to be, in one sense of the word, interminable. It appears likely, however, that even this serial will come to an end, so that binders of supernatural intelligence may put it between boards in a complete form. Many are the years which have passed since the first part reached our hands. At intervals, some of which have been years, other parts have followed, and now, with one or two exceptions which have not arrived, "Part XXII. P-Q" is before us, and Vol. VI., with titles and "contents," is said to be complete. Apart from the proper value of the entries in this portion of the dictionary, the text is rich in references to authorities and illustrations, especially as regards essays in periodical works.

A HUGE new picture by Herr Makart is now on view at Vienna. It is called 'Bathing Women,' and has given the artist full scope for depicting the nude in his voluptuous style of art.

A CLAUDE LORRAINE from the Pourtales Collection has just been bought for the Berlin Museum for 43,000 francs.

By the kindness of Col. Thynne the Society for Photographing Relics of Old London has secured views of the interior of Ashburnham House, Little Dean's Yard, Westminster. They comprise the celebrated staircase and other beautiful features which are incorrectly attributed to Inigo Jones.

MESSRS. HACHETTE have published the first parts of an 'Histoire de l'Art dans l'Antiquité,' by M. G. Perrot, the well known archaeologist, and M. C. Chipiez. It will treat of art in Egypt, Assyria, Persia, Asia Minor, Greece, Etruria, and Rome. The book will fill six large volumes and will be profusely illustrated. M. Chipiez will supervise the woodcuts.

SENHOR VILHENA BARBOSA, of whose doings we spoke last week, has, says our Lisbon Correspondent, chosen four articles of value from the church of the Royal Chapter of Guimaraens for the South Kensington Exhibition: a cross and a custodia made about four centuries ago; a chalice with which, it is said, St. Torquato used to celebrate mass; and a sepulchre of precious metal.

THOSE who take an interest in Dutch pictures may be glad to hear that copies of the catalogue of the Exhibition of Old Masters, for a notice of which we have to thank Mr. Wallis, may be obtained from Mr. M. Nijhoff at the Hague.

WE have just received the new fasciculus of the *Zeitschrift des Deutschen Palaestina-Vereins*, in which Prof. Kautzsch has an article on the Siloam inscription, based upon a copy three times revised by Herr Schick. The copy is so imperfect that Prof. Kautzsch gives up all hope of making anything of this inscription. The curiosity of some scholars will soon be satisfied by Prof. Sayce's monograph on this inscription, which we believe will be out in a fortnight.

WE have from Messrs. Bradbury, Agnew & Co. 'Twelve Sketches illustrating the Life of St. Paul in Rome,' by Miss L. Fennell, with descriptive notes borrowed from various works of a popular character. The sketches are very rough, slight, and crude, and have not the least artistic merit. As bringing together the architectural remains which are associated with the career of the apostle in the Eternal City, these illustrations have a certain claim on our attention, but even tolerable photographs would have been much more welcome and serviceable.

MADAME BERRYER has given to the École des Beaux-Arts a sum of 80,000 francs, the interest of which is to be employed annually as a prize.

### MUSIC

#### THE WEEK.

ROYAL ITALIAN OPERA.—'Aida,' 'Dinorah,' and 'Semiramide.'

HER MAJESTY'S THEATRE.—'Il Trovatore' and 'Martha.'

ST. JAMES'S HALL.—Bichter Concerts.

CRYSTAL PALACE.—Special Saturday Concert.

ST. JAMES'S HALL.—Mr. J. F. Barnett's 'Building of the Ship.'

MR. GYE has begun to give five performances a week, and the height of the season may, therefore, be considered to have arrived. On Friday week Madame Fürsch-Madier appeared for the first time as Aida with success. The rôle is less arduous than that of Valentine in 'Les Huguenots,' and it proved to be much better adapted to her means; for although her voice is full and sympathetic within a certain range, she is not endowed with the physical power necessary for the embodiment of the great dramatic parts. The general cast of Verdi's opera remained as before, except that Mr. Griffin—a native, we believe, of Ireland—appeared as the King. Whether Madame Patti intends to retire, as asserted, after next season or not, she is waiving the exclusive right to some of the characters most directly associated with her performances at Covent Garden. It is several years since any other representative of Dinorah has occupied these boards, and Madame Sembrich's performance on Monday had, therefore, a little of the charm of novelty. It cannot be said that the German *prima donna* enhanced her reputation by this addition to her London *répertoire*. She sang the music with her customary ease, but with less brilliancy than was looked for, and she made little or no attempt to act the part. The audience was never roused from



its normal state of indifference, and a general sense of disappointment seemed to be felt. The other characters in Meyerbeer's opera were well represented, M. Lassalle especially distinguishing himself. The *rentrée* of Madame Patti on Tuesday of course drew the usual crowded house, and the welcome accorded to the great artist was exceptionally cordial, perhaps on account of the delay that has occurred in the date of her reappearance. The choice of the opera on such an occasion is a matter of minor importance, and the most devoted adherents of the school of Rossini would scarcely assert that the public came together principally to hear 'Semiramide.' Madame Patti may still be considered in the plenitude of her powers, for although she can no longer make use of exceptionally high notes, her voice is richer and fuller in the lower register. It cannot be said that in mere presence she realizes the accepted idea of the Assyrian queen; but the bright intelligence that distinguishes her efforts, even to the smallest detail, does much to counteract this one defect. The general performance of 'Semiramide' showed clearly enough the difficulty in securing a good *ensemble* in this old-world style of opera. Madame Scalchi as Arsace was in every respect equal to the required standard, but the music allotted to Assur and Idreno was very inadequately rendered by the representatives of these characters.

The performances at Her Majesty's Theatre may be dealt with in a few lines. Mdlle. Gabbi rather improved her position by her impersonation of Leonora in 'Il Trovatore' last Saturday. She is neither a perfect vocalist nor a great actress, but her voice is pleasing and her manner unobjectionable. Signor Ravelli's organ will not long stand the strain to which he subjected it in "Di quella pira," and if he is wise he will avoid displays of this kind even at the sacrifice of an occasional gallery encore. On Tuesday 'Martha' was presented with Madame Ilma di Murska in the title rôle. It would be useless to ignore the fact that time has deprived her of the means of creating the best effect in this opera, and the absence of all voice charm was especially noticeable in the plaintive 'Last Rose of Summer.' Mdlle. Anna de Belocca did well as Nancy, but Signor Del Puente was too elegant and refined for the rustic Plunkett. The *rentrée* of Mdlle. Lilli Lehmann was announced for Thursday, and of Madame Christine Nilsson for Saturday. The public will be interested to learn that Mr. Mapleson is in active negotiation with the Paris Opéra Comique troupe to secure their appearance at Her Majesty's on the off-nights of the Italian season. The performance of selections from the *répertoire* of this company, including the works of Auber, Boieldieu, Thomas, Adam, and other leading French composers, could not fail to be received with much pleasure, and we trust that the latest idea of the spirited Impresario will bear fruit.

The third of the Richter Concerts, which took place on the afternoon of last Thursday week, though containing many points of excellence, cannot as a whole be considered the best. The selection from the 'Midsummer Night's Dream' music, with which the concert opened, and which included the Overture, Scherzo, Notturmo, and Wedding

March, was admirably adapted to bring out the weak points of the band. The Scherzo in particular requires first-class performers to do it full justice, and, as we have before had occasion to remark, Herr Richter's orchestra, though including many excellent artists, cannot as a whole be called first rate. The quality of tone of the wood instruments, taken *en masse*, is somewhat coarse, and the component parts do not mix so well as they might, while the strings have not the necessary refinement and finish for Mendelssohn's fairy music. Hence, though Herr Richter did all that could be done with such materials, the rendering of the selection cannot be compared with those that have been often heard at the Crystal Palace. The Wedding March, moreover, lost in dignity from the rapid pace at which the conductor took it. Chopin's Concerto in F minor, with Klindworth's orchestration, was excellently played by Mr. Walter Bache. The new instrumentation is so manifest an improvement to the work that we cannot join in the outcry raised by some purists as to the rescoring of Chopin, who had but little experience in orchestral writing, provided always that (as in the present case) the fact of the alteration is announced. No injustice is done to the composer, and the work must stand or fall upon its own merits. Goldmark's Overture to 'Penthesilea,' first heard in London at one of Mr. Ganz's concerts last season, is a very unequal work. It contains passages of great power and beauty, together with much that sounds crude, laboured, and even harsh. On the whole, we think its merits outweigh its defects, though we can only speak of it with qualified praise. It was a graceful compliment to English art to conclude the concert with Mr. Cowen's 'Scandinavian' Symphony. The work has already been fully noticed in these columns on the occasion of its previous performances; it is only needful to say now that the rendering under Herr Richter was most admirable. The conductor had prepared the performance most carefully, and it has seldom been surpassed, even by himself.

The fourth concert, on Monday evening, commenced with Beethoven's comparatively seldom heard Overture in C, Op. 124, a work which, though not without interest, can hardly be called one of its composer's best. As a conductor of Beethoven's music Herr Richter always appears to advantage, and the present piece was no exception, the overture being excellently played. Spohr's Violin Concerto in D minor, Op. 2, one of its author's earliest works, was brought forward by Herr Straus. This sterling artist is not a sensational player; he never startles his audience; but he is always satisfactory, and does full justice to any work which he performs. Why he should have selected a piece so little representative of Spohr, and of such slight value except as a show piece, as this second concerto, is a mystery we cannot fathom, though we admit that the number of really good and effective violin concertos is, unfortunately, very small. A novelty in this country, Hermann Grädener's Capriccio for orchestra, Op. 4, followed. This piece is founded upon a trivial, not to say commonplace, theme, cleverly treated and well scored; the subjects, however, are not important or indi-

vidual enough to give any lasting interest to the work. Brahms's 'Tragic' Overture, with which the first part of the concert concluded, is the companion work to his 'Academic' Overture, brought forward at the first concert. We confess that it is by far the more difficult work of the two to estimate after one hearing. It contains some passages which produce their intended impression at once; but it is so elaborate in its developments—occupying a quarter of an hour in performance—and so full of detail, that further and more intimate acquaintance with it is needed before pronouncing a final opinion as to the place it is likely to occupy among its composer's works. An excellent performance of Beethoven's Symphony in C minor formed the second part of the programme.

The concert last Saturday at the Crystal Palace was noteworthy for the performance of yet another symphony for the first time in this country. Unfortunately we cannot chronicle a success equal to that which attended the production of Raff's work in C on the previous Saturday. It was commendable on the part of Mr. Manns to present Herr Rubinstein's 'Russian' Symphony, No. 5, in G minor, for consideration, as the composer occupies such a prominent position in music at the present time; but the result is only to confirm the impression previously gained that the great *virtuoso* has very little aptitude for this class of work. This latest example shows his defects perhaps more prominently than any of those which have preceded it. The symphony is in the orthodox four movements, and as regards form it follows accepted models as nearly as may be desired in a modern work of art. The subjects are obviously intended to suggest Russian folk-melodies, and they fulfil their object satisfactorily. So far all is well, but much more than this is required in a symphony. Not only does Herr Rubinstein evince complete inability to develop his materials artistically, but he cloaks his poverty of invention by a method of procedure as eccentric as it is vulgar. To say that his music is disjointed, trivial, and unmeaning is not enough; from first to last all sense of dignity and consistency is wanting, and the work might almost be taken as a ponderous imitation of Mozart's 'Musikalisches Spass' if the humour were less forced. It would be lost labour to single out passages for blame as the entire symphony is almost beneath criticism, and should be promptly shelved. By comparison with this ridiculous music Grieg's Pianoforte Concerto in A minor, Op. 16, seemed really beautiful, which perhaps it cannot in justice be termed, though it is a fanciful and effective work, the strong Northern feeling in the themes giving it a decided individuality. The concerto was played with much warmth of expression and culture of style by Mr. Franz Rummel. The statement "first time in England" as applied to it is a singular error. Its performance by Mr. Dannreuther at a Philharmonic Concert four years ago might possibly have been overlooked; but considering that Mr. Dannreuther also played it at the Crystal Palace on April 18, 1874, and that his analysis supplied on that occasion was reprinted in the book of Saturday's concert, the mistake is wholly indefensible. The programme also contained Liszt's 'Hungarian' Fantasia for piano and

orchestra, and Berlioz's orchestral transcription of Weber's 'Invitation à la Valse.' Mrs. Hutchinson, a soprano *débutante* of some promise, and Signor Foli were the vocalists.

Mr. John Francis Barnett's cantata, 'The Building of the Ship,' composed for the last Leeds Festival, was given for the first time in London in a complete form at the composer's concert in St. James's Hall on Wednesday evening last. It may be at once said, without the slightest reservation, that the London audience confirmed in the most emphatic manner the verdict given at Leeds on the occasion of its production there last October. Four numbers were encored on Wednesday, and most of the others were received with marks of most unstinted approbation. With regard to the music we have nothing either to add or change in the remarks made in these columns on the occasion of its first performance. It is a pleasing rather than a great work, and, as it makes only moderate demands upon the executants, it is likely to be very popular with choral societies of comparatively limited resources. The performance was, on the whole, excellent. The solo parts could not have been in better hands than those of Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, and Mr. Santley, though we must in honesty say that Madame Patey was far more successful in her solo than in her share of the concerted music, which too often sounded like a contralto solo accompanied by three other voices. Madame Patey should learn how to be abased as well as how to abound. The choruses were capitally given, and the orchestra was satisfactory. Mr. Barnett, however, materially injured the effect of his music by too great readiness to accept encores. We can readily understand and allow for a composer's compliance with the wishes of an audience on such an occasion. Four encores in an hour and a half may well be taken as the sign of a complete success; but we entirely object, on principle, to the repetition of fragments of a connected work, which destroys its artistic unity; and, while making allowance for Mr. Barnett's yielding to temptation, believe he would have shown a truer appreciation of what was due to himself and his music had he persistently declined all encores. That his work would have gained in effect is, we think, indisputable. An interesting miscellaneous selection concluded the concert.

### Musical Gossip.

THE performance of Rossini's 'Moses in Egypt,' as revised by Sir Michael Costa, on Friday week by the Sacred Harmonic Society showed the Society and its conductor at their best. The principal vocalists were Mesdames Sherrington, Enequist, and Enriquez; Messrs. Lloyd, Cummings, Wallace Wells, Hilton, Bridson, and Santley.

M. THEODORE RITTER, the French pianist, reappeared at the Musical Union on Tuesday after several years' absence. He took part in M. Saint-Saëns's Trio in F, Op. 18, and selected as his *soli* Chopin's Barcarolle and a transcription from his own pen of Mendelssohn's *scherzo* in the 'Midsummer Night's Dream' music. Besides the Trio, the concerted works were Schumann's Quartet in A minor, Op. 41, No. 1, and Haydn's in D, No. 63. M. Paul Viardot, the principal violinist, played Corelli's air with variations known as 'La Folia.'

M. HLAVATCH, Imperial Organist at St. Petersburg, gave his first harmonium recital at the Steinway Hall on Monday afternoon. There is no instrument so little understood, and therefore so unjustly abused, as the harmonium. It is generally considered a substitute either for the organ or for the piano, whereas in fact it is neither, but has an individuality of its own, which very few musicians have studied. M. Hlavatch is an exceptional player. To a faultless technique he unites a thorough knowledge of his instrument, from which he obtains effects which few who have not heard the harmonium well played would deem possible. He performed on a magnificent instrument made expressly for him by Messrs. Schiedmayer, of Stuttgart, and proved alike the capabilities of the harmonium when properly treated and his own title to rank as a player of the first class.

AT Mr. Ganz's third orchestral concert, which takes place this afternoon at St. James's Hall, the most important piece in the programme will be the 'Romeo and Juliet' Symphony of Berlioz. The work will not be given in its entirety, but the selection from it will end with the Queen Mab *scherzo*.

A SECOND morning ballad concert was given at St. James's Hall last Saturday under the direction of Mr. John Boosey.

A GRAND Irish festival is to be given at the Royal Albert Hall this evening under the direction of Mr. William Carter.

AT Messrs. Ludwig and Daubert's second chamber concert, at the Royal Academy Concert-Room on Wednesday evening, the programme included Brahms's Quartet in A minor, Op. 51, No. 2, Beethoven's Sonata in A, Op. 69, for piano and violoncello, and the same composer's great Quartet in B flat, Op. 131.

THE recently established Gluck Society gave its third concert on Tuesday at the Royal Academy Concert-Room, under the direction of Mr. Malcolm Lawson. The programme was of considerable antiquarian interest, comprising as it did a 'Stabat Mater' of Josquin de Prés, a 'Gaudeamus' of Carissimi, the first act of Gluck's 'Iphigénie en Aulide,' and Schubert's Mass in F. Unhappily the rendering of these several works was far from satisfactory. For example, the result of adding a pianoforte and organ accompaniment to the music of Josquin, and of performing Schubert's mass without orchestra, was in each instance to do violence to the composer. The obviously good intentions of the promoters of the concert will absolve us from the necessity of harsh criticism on this occasion; but if the Gluck Society is to take a worthy place among kindred associations, due care must be bestowed on the execution as well as on the selection of the concert programmes.

THE programme of the last of the four Trio Concerts of Herren Laistner, Mahr, and Völlmar, which was given on Thursday evening at St. George's Hall, contained as its chief items trios by Goetz and Raff, and a sonata for piano and violoncello by Rubinstein.

THE South London Choral Association gave their second subscription concert for the present season at St. James's Hall last Thursday week, when the excellent performance of the choir, under the direction of Mr. Leonard C. Venables, maintained the high position they had gained for themselves on previous occasions.

THE first of Herr Anton Rubinstein's four pianoforte recitals at St. James's Hall is announced for next Thursday at 3 o'clock.

A GRAND amateur concert was given at St. James's Hall last evening in aid of the restoration of the English Church, Rue d'Aguesseau, Paris.

It is said that Herr Neumann, the director of the Victoria Theatre, Berlin, intends to take a company of German artists to Paris next March, to produce 'Lohengrin' in that city.

A VERY interesting series of performances of Wagner's operas is to be given at Munich between the 1st and 12th of September next. 'Rienzi,' 'Der Fliegende Holländer,' 'Tannhäuser,' 'Lohengrin,' 'Tristan und Isolde,' and 'Die Meistersinger' are to be performed; and as a sequel the whole of 'Der Ring des Nibelungen' is to be given next year.

HERR CONRAD SCHLEINITZ, one of the founders of the Leipzig Conservatorium, and for many years its director, died in that town on the 12th inst. at the age of seventy-nine.

M. MASSENET, the successful composer of 'Le Roi de Lahore,' is engaged upon a new opera, the theme of which is to be nothing less than a version of Goethe's 'Werther.'

### DRAMA

#### Dramatic Gossip.

THAT the burlesque of 'Herne the Hunted,' by Messrs. R. Reece and W. Yardley, produced by literary and artistic amateurs at the Gaiety on Tuesday and repeated on Friday, would, with its substitution of untrained effort for professional skill, be much more exhilarating than other pieces of its class, was not to be expected. It proves, however, to be quite up to the level of this class of work, and it reveals some remarkable acting. The reappearance, even for one or two occasions, of Mrs. Cecil Clay, *née* Rosina Vokes, one of the cleverest actresses in burlesque our stage has seen, is a treat of a high order. Mr. A. Stuart Wortley meanwhile acts and dances in a way that few professional actors are able to approach.

Scribner is to publish a brief authorized life of Salvini, and he has himself written for it an essay on the three Shakspearean characters played by him, namely, Hamlet, Macbeth, and Othello. He has also allowed drawings to be taken of him in various characters. The only occasion of which we know when Salvini consented to appear in costume in print was some years ago for a London weekly periodical.

MDLLE. RHÉA, a French actress, who has for some time past been playing at St. Petersburg, is to appear next Thursday afternoon at the Gaiety as Beatrice in 'Much Ado about Nothing.' Mdlle. Rhéa is a highly finished and accomplished actress, but of course it remains to be seen whether she has sufficiently overcome the difficulties that a foreigner acting in English has to face to please a London audience. She certainly understands her part, and her accentuation is greatly superior to that of most of the foreign artists who have essayed to play in English.

'THE CRITIC' has been revived at the Imperial Theatre, Mr. Charles Collette doubling the parts of Puff and Sir Fretful Plagiary, and Miss Blanche Wilton playing Tilburina.

'WELSH RABBITS,' an extravaganza by Messrs. R. Reece and Knight-Summers, produced at the Folly Theatre, exhibits Mr. Toole in a character thoroughly suited to his talents, that of a Cockney who in a dream is wafted into fairyland and undertakes to enlighten its denizens upon the superiority of mundane civilization.

THE latest number of T. Ackermann's *Antiquitäten Katalog* (Munich) contains the Weimar prompter's book (Soufflirbuch) which was used at the first representation of Schiller's 'Wilhelm Tell,' March 17th, 1804. It is enriched with a number of corrections and additions in the poet's handwriting. Amongst the latter figures the song of Walther in the first scene of Act III., 'Mit dem Pfeil, dem Bogen'; and a portion of the first scene of Act IV. is considerably retouched by Schiller's hand.

TO CORRESPONDENTS.—C. M.—H. H. E.—G. E.—A. C. T.—R. D.—J. G. E. A.—received.  
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